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GRAPHICE

OR

THE MOST AVNCIENT AND EXCELLENT ART

Of Drawing and Limming,
disposed into three
BOOKES.

By HENRIE PEACHAM Master of Artes, sometimes of Trinitie Colledge in CAMBRIDGE.

In Genium peccare nefas.

LONDON
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TO THE RIGHT VVORSHIPFVL AND VVORTHIEST PATRONE OF ALL Learning and Excellencie, Sir EDMVND ASHFIELD Knight, one of his Maieſties deputie Lieutenants of the Countie of BVCKINGHAM.

SIR, as to be excellent in anie skill is very rare, ſo the fauorers of excellencie are not euerie where to bee found, whom when by our good happe we find; I know not by what Sympathy we are drawne to admire and honour them aboue all other creatures, as the Saints and Soueraignes of our affections and deuices: few they are I confeſſe, and ſo few, that if by euents fore-paſt we may iudge of things to come, I feare me ere many yeares, euen the moſt neceſſary Artes to our poſterity *erunt poſtliminio reuocandæ*, ſo great a coldneſſe hath benummed our times. I cannot much blame the Italian, though he accounts vs dull, and other nations, that haue the wit to worke vpon our idleneſſe, which I can impute to none other cauſe, then the want of incouragement from the better ſort. Our countrymen being as happy in their inuention as the beſt ſtranger of them all.

For mine owne part, I hope I ſhall not be imagined to ſpeake as *Demetrius* did for his ſiluer Images, as gaining ought heereby, ſince by profeſſion I am a Scholler. Onely I am ſory that our courtiers and great perſonages muſt ſeeke farre and neere for ſome Dutchman or Italian to draw their pictures, and inuent their deuiſes, our Engliſhmen being held for *Vaunients*. To which end as wel for their ſakes who are as yet yong practitioners, as in regard of many yong Gentlemen in this Kingdome, who being naturally inclined hereunto, want fit directions to the attaining of this commendable skill, ſo many waies neceſſarie, (fauoured in times paſt of the greateſt Monarches, and of late daies practiſed euen by Princes, and the greateſt perſonages themſelues, as *Francis* the firſt, king of France, *Charles Emanuel* Duke of Sauoy, with many others who are reported to haue beene excellent with the pencill) I haue drawne and collected together the moſt true and eaſie grounds of drawing, mingling and ordering all maner of water colours for limming, certaine obſeruatiõs for perſpectiue and the light, the manner of annealing in glaſſe &c. together with a ſhort diſcourſe of Armory, all which togither with my ſelfe (in regard as wel of that dutie I owed to your ſelfe for many fauours towards me at your *Cheſham*, as that you are generally known to be a principall fauourer of all skil and ſcholerſhip) I offer vp vnto your cenſure, of whom moſt humbly I take my leaue from *Richmond*.

Who is moſt affectionately deuoted
vnto your Worſhip,

HENRY PEACHAM.

To the Reader.

IT is now three yeares since (friendly Reader) I published this short discourse of the Art of drawing, for the benefit of many young Gentlemen, who were my Schollers for the Latine and Greek tongues, which when I saw it found some fauour generally with the world, being since quite worne out of presse, I was encouraged to take some further paines in the same, not with any desire of Title in this age of blotting papers, since I affect nothing more then silence, and desire nothing lesse then the censure of the vulgar. But that I might hanc ornare Spartam, and finish with a more polished hand the modell, which before I had so rawly begun, I haue (it is true) bestowed many idle howres in this well-busied Art, which perhaps might haue beene worse spent, yet in my iudgement I was neuer so wedded vnto it, as to make it my profession, but rather allowed it the place inter splendidas nugas, and those things of accomplement required in a Scholler or Gentleman. I speake not any whit to the disgrace of so worthy a skil, or to discommend the true and necessarie vse thereof, but to giue my scholler an Item, that like a simple woer he should neuer leaue the Mistresse to court the maid, but esteeme himselfe better graced by propounding at the table Aliquid Cedro dignum (as King Alphonsus of Arragon was wont merily to say)

or making good an argument in Diuinitie or Philoſophy, then by intimating his skill with the pencill or inſight in the Chordes of Muſicke, which perhaps he that holds his trencher can excell him in. Quintus Fabius *could draw and paint, yet he was a graue Counſeller.* Epaminondas *could play or ſing excellently to his harpe or Viols, but* Iuſtine *(which was his true glory) addeth that hee was a man endued with ſuch learning, and ſo great experience in Militarie affaires, that in him alone, and at once, ſprang vp, and died the glory of the Thebanes.* Socrates *being aboue three ſcore yeares of age, ſpent one houre in a day with* Conus *a Muſitian in playing vpon the Organs, if he had ſpent aboue, I thinke we had not knowne him by the name of* Philoſophorum Parens. *And whereas* Ariſtotle *deſigning foure principall exerciſes, wherein he would haue all children in a well gouerned Citie or Commonwealth, brought vp and taught, as namely* Grammatice *or Grammar*; Gymnaſtice, *or exerciſing the bodie by wraſtling, running, riding, &c.* Graphice *or vſe of the Pen in writing faire, drawing, painting, and the like*; *laſtly, Muſicke, his meaning is,* Vt ad ſeria magis ſtudia capeſſenda idonei reddantur. *The ſame vſe and none other I wiſh to be made of drawing.*

Fidibus præclare cecinisſe dicitur. Tuſc. Quæſt. lib. 1.

Xenophon lib. vlt. rerum Græc.

Ariſt. Politic. 8.

Concerning theſe directions I haue giuen, they are ſuch as I thought, in reſpect of their breuitie and plainneſſe, fit for the capacitie of the young learner, for whom they were firſt and principally intended, they are mine owne, not borrowed out of the ſhops, but the very ſame Nature acquainted me withall from a child, and ſuch as in practiſe I haue euer found moſt eaſie and true. I may perhaps be ſnarled at by ſome few obſcure Artizans, that affect their baſe priuate gaine before a generall commo-

ditie

ditie: but if any thing herein (Reader) ſhall content thee, I care not what the other ſay: the worſt hurt they can do me is to draw my picture ilfauoredly: and perhaps I could requite them as Hipponax *the Satyriſt did: But knowing enuie to reſt in none but the moſt baſe and degenerate mindes, I hope of thy kinde acceptance of what I heere offer thee, ſince it proceedeth from no priuate reſpect, but from a willing and free mind, either to pleaſure or to profit thee.*

The moſt aſſured friend to all that loue or learne this Art,

Henry Peacham.

Authoris ad Zoilum Epigramma.

Zoile, vicatim dum Criticus omnia lustras,
Blattaque luuenti dente aliena voras,
Vsque licet nostrum ieiunus rode libellum
*Qui tibi, (ni fallor) * mille venena dabit.*

* Pigmenta fere omnia venena.

Eiusdem de multiplici picturæ vsu ad ingenuos adolescentes.

Quisquis es, antiquam quem discere iuuerit artem,
Mentiri effigies rerum nitidóque colore;
Non te pœniteat nostrum triuisse libellum.
Seu te delectet diuini lectio verbi,
Nôsse locos, vbi prima dedit fundamina mundi
Conditor omnipotens, regni quis limes Edeni;
Structura ingentis templi, qualesq; fuissent
Illius ornatus, Sancti quæ fœderis arca,
Indignumq; solum recutita visere gentis,
Quasue redux cœlo, terras calcauit Iësus.
Seu cupis herbarum Medicus cognoscere formas,
Fructuum & ignotas species, quas Indica tellus
Gignit, & ad nostras toties aduexerit oras:
Siue doces stellas radio, cœlique meatus,
Quà micet Andromedæ *igniculus, quà frigidus Axis:*
Quaq; patent Hyades *rutila, nimbosus* Orion,
Candida quo properet nitidoue Galaxia *flexu.*
Aut iuuet Oceanum, fida tentasse carina,
Littora visurus, tot Persica *fœta lapillis:*
Quæue stipenda vomant septemflua flumina Nili;

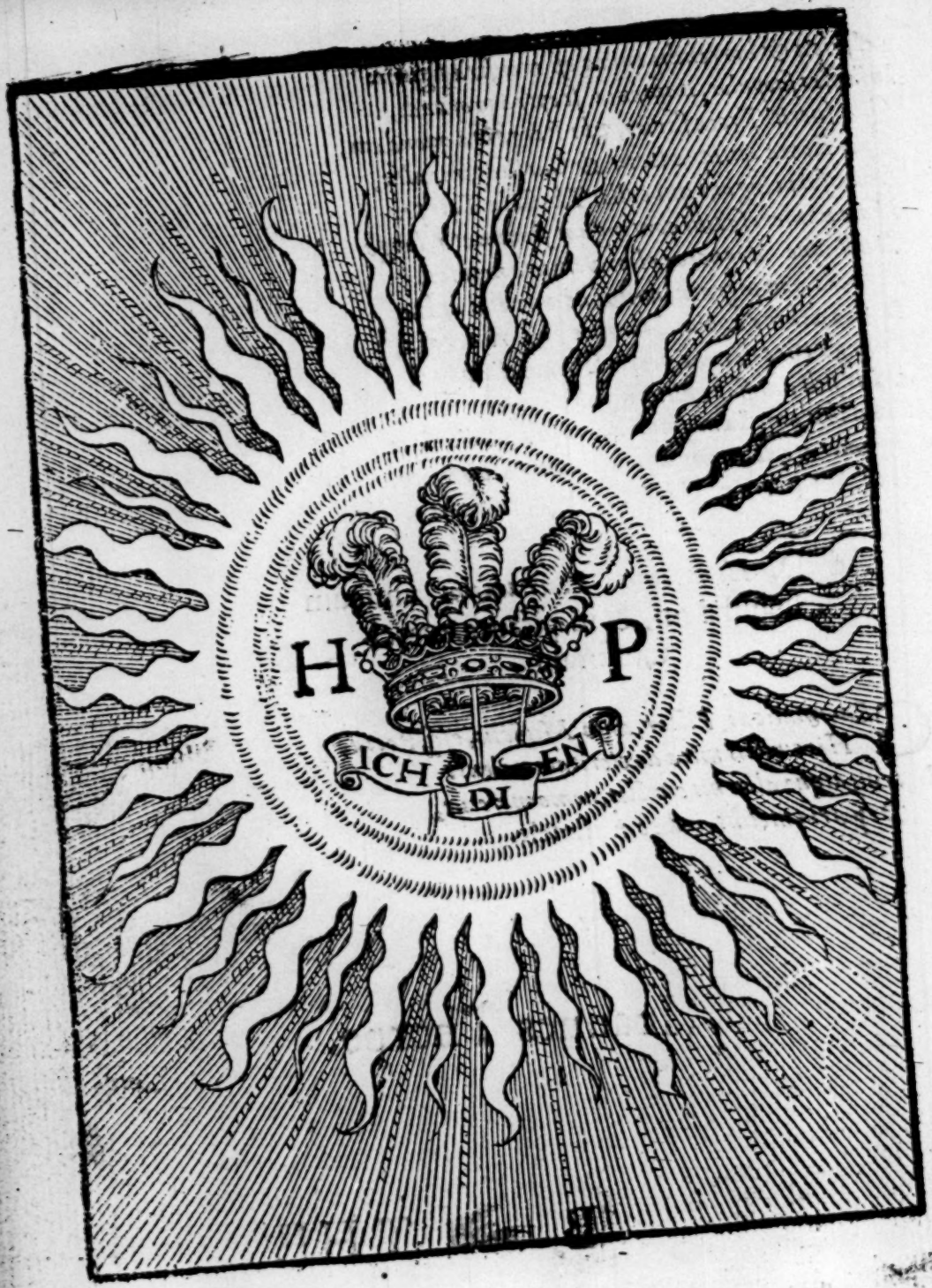
Africa

Africa & horrendis enixa' eſt monſtra figuris:
Infames ſcopulos, immania ſceptra profundi,
Qua fuerit Troiæ facies, vbi Pergama quondam,
Quis Romæ antiquæ locus, & Carthaginis altæ,
Laurifer⁹ cingant qui colles Theſſala Tempe.
Hinc numeroſa tibi contingant ſtemmata, longè
Ductaque ad ignotos olim ventura nepotes,
Pignora non ingrata, animi ac virtutis auîtæ,
Oráne dehinc cupiãs Dominæ geſtare decoræ,
Cum qua nec fórma, certet Priameia virgo,
Aut fidi amiſſos vultus lugebis amici,
Cui dabis amplexus fruſtrà, fruſtrà oſcula figes,
Ingemis atque animum ſpecie dum paſcis inani,
Hac PICTVRA *tuis vel ſingula reddet ocellis.*

Ad D. *Henricum Peachamum* amicum ſingularem, & in pictura exercitatiſſimum.

GRammaticus, Pictor, dum Muſicus, eſq; Poeta,
His cunctis mira dexteritate valens:
Inſtruis atque alios his cunctis, nemo meretur,
De patria meliùs, indice Ariſtotele.

Ioannes Thorpe.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THE FIRST BOOKE of Drawing and Limming.

CHAP. I.

The excellency, and antiquitie of Painting, the manifold vſes, and neceſsitie of the ſame.

PAinting in generall called in Latine *Pictura*, in Greeke χραφατικὴ, is an Art, which eyther by draught of bare lines, liuely colours, cutting out or embоſſing, expreſſeth any thing the like by the ſame: which we may finde in the holy Scripture both allowed and highly commended by the mouth of God himſelfe, where he calleth *Bezaleel* and *Aholiab*, men whom he hath filled with the ſpirit of God in wiſedome and vnderſtanding, and in knowledge, and in all workmanſhip, to finde out curious works, to worke in gold, and in ſiluer, and in braſſe, alſo in the art to ſet ſtones, and to carue in timber, &c. There plainly ſhewing, as all other good Arts, ſo carting or drawing to be an eſpeciall gift of Gods Spirit. In *Exodus* 31.

another place he goeth farther, and as it were challengeth ſolely to himſelfe the maſterſhip of the compa-
Iob.39.16. nie in that his Maieſtique *Erotema* in *Iob* in theſe words. Haſt thou giuen the pleaſant wings vnto the Peacocks? and wings and feathers vnto the Oſtrich? whereas diſabling the wit and skill of man by his owne excellency, he giueth vs to admire that admirable wiſdom of his in diſtinguiſhing ſo many beautifull colours from the wings of the proud Peacocke and Oſtrich, euē vnto the poore Butterflie, ſo that aſtoniſhed with *Ariſtotle*, I may ſay euen in theſe little painted creatures there is τὶ θαυμαστὸν, ſome wonder or other, and in the very border of one of their wings an euident taſte of the diuine omnipotencie.

But as Picture hath beene allowed of God, ſo it hath aſwell among the Chriſtians as heathen beene honoured from all antiquitie, and euer found fauour with the greateſt wits & mightieſt Monarches of the world, inſomuch as *Ariſtotle* in his Politiques accounteth it amongſt thoſe *liberalia Paideumata*, and counſelleth it as an eſpeciall thing to be taught vnto children, and not long after by the authoritie and labour of *Eupompus* a learned Geometrician, it was taught in all Schooles throughout Greece. But ſome wil tell me Mechanical arts, and thoſe wrought with the hand are for the moſt part baſe, and vnworthy the practiſe of great perſonages, and Gentlemen: I confeſſe Diuine *Du Bartas* hath ſaid of ſuch *L'eur eſprit ſ'en fuit au bout des doigts*. But foraſmuch as their ends are honeſt, and themſelues but the exercíſes of pregnant and the fineſt wits, I ſee no reaſon (as one ſaith) why nature ſhould be ſo much wron-

Bartas. Semaine. I.

ged

ged in her intention, as not to produce at her pleasure that into action whereto she is well inclined. And surely it can bee no more disgrace to a great Lord to draw a faire Picture, then to cut his Haukes meat, or play at Tennis with his Page. *Achilles* thought it no scorne to be so cunning in cookery, that when certaine Embassadors came vnto him, he with his owne handes dressed them a great and royall Supper. And *Homer* to no small commendation of his *Vlysses* (vnder whose person he masketh an absolute wise man) reporteth, that he could make his ships himselfe. *Exam. de Ingenios.*

Quintus Fabius (whose familie was one of the noblest in Rome, and after had the sirname of *Pictores*) with his owne hands painted the wals of the Temple of *Salus*, and wrote his name vnder his owne worke. *Rutilius in vita Quint. Fabij pictoris.*

Pomponius Atticus a man of singular wisedome, and so much beloued of *Cicero*, after he had composed a Poeme of sundrie deuises, beautified the same with pictures of his owne drawing.

The Emperour *Constantine* got his liuing a long time by painting, and in *Plinies* times certaine festiuall daies were yearely appointed at *Corinth* for the exercise of picture for great prizes & wagers. Since Painting then hath beene so well esteemed, and of it owne nature is so linked with the other Artes, as many of them can hardly stand without it, I thinke it not for pleasure onely, but of necessitie most needfull to be practised of all such, that eyther studie the Mathematikes, the art Militarie, or purpose to trauell for the benefit of their friends and countrey. I haue heard many excellent Captaines and Schollers *Sigebert in Chronicis.*

lament ſo great a want in themſelues, otherwiſe being moſt abſolute.

My Scholler then I would make choiſe of, ſhould be a young Gentlman, if it might be, naturally inclined to drawing, at leaſt a welwiller and louer of it. And I would haue in him, as *Tully* wiſheth in his *Orator*, *aliquid redundans & quod amputem*, A prety fantaſticall head, and ſomething, as chippes from the ſound timber to be pared off, to which commonly the beſt wits are ſubiect, withall daily and contnuall practiſe, were it but *Apelles* his *vnica linea*, without which it is impoſſible for him to attaine to ready draught, much leſſe to excellency in generall.

Ciccro 1. de Oratore.

The beginning and progreſſe of Painting.

CHAP. II.

A compariſon betweene the Painters of old times, and the latter, the great value and prizes of Pictures, &c.

Ælian de varia Hiſtoria. lib. 10.

Elian ſaith, Painters at the firſt were ſuch bunglers, and ſo rude, that when they drew a Cow or a Hog, they were faine to write ouer the head what it was, otherwiſe the beholder knew not what to make of it; but in ſhort time they grew to that excellency, that they were honoured welnigh as Gods, as *Metrodorus* the Athenian, of whom, as of ſome other that were the moſt famous in their times I will ſpeake a word or

two

two, as well for methode, as the recreation of my Reader.

Apollodorus among the Athenians was the first that did expresse the life with colours.

Euphranor hath attributed vnto him the inuention of *Emblemes*, *Impresa's*, and the like heroicall deuises, and was the first obseruer of *Symetry*, whereof he wrote many volumes.

Parrhasius most of all excelled in blacke and white.

Pyreicus (as *Volaterane saith*) was onely famous for counterfaiting all base things, as earthen pitchers a scullery, Rogues together by the eares, swine tumbling in the mire, &c. whereupon he was sirnamed *Rupographus*. That is Painter of base things.

Aristides was the most excellent of his time for expressing sence and passion, as in that peece of his, of a mother deadly wounded, and giuing her child sucke, in whose face he expressed a deadly feare, as loath to denie it foode, and vnwilling to giue it the teate for feare of killing it with her bloud, which with the milke issued forth in great abundance. This Table *Alexander* caried with him to *Pella*.

Protogenes was the first that could lay his colours so artificially, that one being worne off, a fresh should succeede to the number of foure or fiue, when hee would vndertake any excellent peece, he vsed to diet himselfe with pease, lupines, and the like, that his inuention might be the more quicke and refined.

Amongst his works his *Ialysus* or *Bacchus* was the chiefe taken at the Rhodes by *Demetrius Poliorcetes*; which he so esteemed, that (as *Plutarch* reports) hee sware he had rather loose all his fathers Images then *Plutarch in Demetr.*

that

that Table, *Ælian* ſaith it was ſeuen yeares in making.

Apelles who liued in the 1012. *Olympiade*, excelled all the reſt, yet for action he gaue place to *Amphion*: Among his peeces, the picture of *Alexander* at *Epheſus*, and his *Venus* which he left at his death vnperfect in *Chios* were the chiefeſt.

De quo Cicero lib. 1. de Oratore.

I will paſſe ouer the artificiall peeces of *Zeuxis*, *L. Manlius*, *Pacuuius* a Tragedian Poet, *Metrodorus* before named, an excellent Painter, and withall a great Philoſopher, who when *Lucius Paulus* a great man in Rome wrote vnto the Vniuerſitie of Athens to prouide him a graue and learned Schoolemaſter for his ſonnes, was choſen by the generall conſent of the whole Vniuerſity, as the fitteſt man both to bring vp his children, and to adorne his triumphes.

Nothing inferiour to theſe rare Artiſtes (in my iudgement) haue beene our painters of late time, and many now liuing in ſundrie parts of Europe, who if they could finde an *Alexander* or another *Demetrius*, would remaine as famous to poſteritie, as *Apelles*, or the beſt of them all haue done to vs, neither do I ſuppoſe euery thing to haue beene excellent, which ouer credulous Authors haue writ, and ignorant antiquitie admired, the beſt artes being then in their infancie, whoſe perfection is not diſtilled to the puritie, vntill it hath runne through many ages: what times ſhall not euer admire that excellent peece of *Raphael Vrbine* in the Church of *S. Victore* in Millane: the workmanſhip of *Michael Angelo* of the laſt iudgement in the Popes Chappell in Rome, *Hercole di Ferrara*, and his notable art ſeene at this day

day in Bononia Piſanello, who ſo beautified the Church of Laterane in Rome, *Bellino* the Venetian, whom the Turke ſo royally rewarded, what *Apelles* could excell *Petro de Burgo* for perſpectiue, *Albert Durer* for drapery, *Michael Angelo* for action, *Goldzius* for good ſtanding, and bold action, *Hans Holben* for ſence and the life, *Marcus de Siena* for ſandtſchap, with infinite others, as *Titianus*, *Antonio de Correggio*, *Cæſar Seſtius*, *Zenale Triuiliano*, *Franceſco Melzi*, nor muſt I be ingratefully vnmindfull of mine owne countriemen, who haue beene, and are able to equal the beſt, if occaſion ſerued, as old Mr. *Hiliard*, Mr. *Iſaac Oliuer* inferiour to none in Chriſtendome for the countenance in ſmall, my good friend Mr. *Peake* and Mr. *Marques* for oyle colours, with many more vnknowne vnto me. Neither doth our countrey want her Patrones and fauourers of this worthy skil, as firſt the Kings moſt excellent Maieſtie, Noble Prince *Henry*, to whom I preſented not long ſince his fathers *Baſilicon Doron*, which I had turned a little before throughout into Latine verſe. And Emblemes limmed in liuely colours, which he gratiouſly accepted. The Right Honourable *Robert* Earle of Salisburie, and Lord high Treaſurer of England, who as he fauoureth all learning and excellencie, ſo he is a principall patrone of this art, hauing lately imployed Mr. *Butler* and many other excellent Artiſtes for the beautifying of his houſes, eſpecially his Chappell at Hatfield. The right Honourable the Earles of Arundell, Worceſter, South-hampton, Pembrooke, Suffolke, and Northampton, with many Knights and Gentlemen, to whom our maſters

are daily beholden. Now leaſt you ſhould eſteeme ouer baſely of this art, and diſdaine to haue your picture, becauſe you may haue it for a trifle (which I account a fault in many of our good workemen) I will tell you the prices of ſome peeces of note aſwell in ancient times, as of late daies.

Cæſar the Dictator redeemed the tables of *Aiax* and *Medea* for eightie talents, which amount to 24000 French crownes: I ſpeake with the leaſt, becauſe take the leſſer Athenian talent (for generally where you finde this word *Talentum* in any Latine Author, as in *Tullie* his Oration *pro C. Rabirio Poſtumo*, and in *Act*: in *verrem*, and ſome other places, where you ſhall finde it oftenеſt, you muſt vnderſtand the Athenian talent, except you haue the addition of *Æginеum*, *Syrium*, *Babylonium*, &c.) the greater (as *Budæus* ſaith) was bigger by a third part.

Budæus in Aſſe.

King *Attalus* paid for one of *Ariſtides* peeces an hundred talents.

Hortenſius the Orator gaue for a table of the Argonauts 144. talents.

Mnaſon paid to *Aſclepiodorus* for the twelue Gods after three hundred pounds ſterling a peece.

Candaules King of Lydia gaue to *Bularchus* for a peece of his, the weight of the ſame in gold.

The Duke of Millane rewarded *Raphael Vrbine* as many ducats as couered the picture of a great breadth which he had made for him.

Pope *Innocent* the eight, a worthy louer of all learning, and ingenious artes, beſtowed vpon *Andrea Mantega* his painter in the *Belucdere* of Rome two thouſand ducats for a monthes paines.

I haue alſo heard what a round ſumme was offered by ſtrangers for the Altar cloth of S^t. *Magnus* in London; ſundrie other examples I might alledge, but I haue ſaid enough to ſhew that art hath euer beene well paid her hire, and the profeſſors thereof beene had in eſteeme with the worthieſt and wiſeſt men.

CHAP. III.

A Painter not priuiledged to draw what he liſt, the manifold abuſes of painting: whether the picture of the Trinitie, of our Sauiour Chriſt, according to his humanitie, the Images of the Saints and their paſſions: The ſigne of the Croſſe may be lawfully drawne or not, &c.

AS I would haue my young Scholler take his pleaſure, ſo I would not haue him to buy it at ouer deare a rate, either with loſſe of ouer much time in the maine profeſſion, or of his eares for a libeller, neither to thinke with *Horace*, he may *quidlibet audere*, for there be many things which as well Nature or Religion would haue freed from the pencill; what hurt hath that beaſtly booke of *Aretines* done abroad in the world, and what lewde art is there ſhowne in many printes and peeces that are daily brought ouer out of Italy, Flanders, and other places, which are oftner enquired after in the ſhops then any other, little vſe elſe is there of moſt of the wax pictures of Curtizans in Rome and Venice being drawne naked, and ſold

vp and downe as *Libidinis Fomenta*, surely I cannot but commend art in them, as many times there is excellent good, but verily doe hate their wicked makers and abhominable ends.

Touching the picture of the Trinitie, as commonmonly it is drawne, first God the Father like an olde man, betweene his knees Christ vpon the Crosse, and ouer his head a Doue resembling the holy ghost, I hold it blasphemous, and vtterly vnlawfull, and whatsoeuer the Romane Catholickes thinke of it, both the Scripture, Councels, and fathers, nay many of the best Diuines of their owne side are either vtterly against it, by *Bellarmines* owne confession, or speake very slenderly, for it as tolerable by the Church, but no waies allowable by the word of God: as namely, *Abulensis*, *Durandus*, *Peresius*, and many others, though in plainest termes: *Lorichius* a man of great learning and sound iudgement amongest them, vtterly condemnes the same in these words.

Abulensis in 4. cap. Deutero. Quæst. 5.
Durand. in dist. quæst. 9.
Peresius de traditionibus part. 3
Lorichius Cathol. Institut. in præcept. 1.

Est præterea abusus imaginum, quòd sanctam Trinitatem præsumpsimus exprimere, quod hæresis est pestilentissima, quid enim magis sanctæ Trinitati aduersum, atque Patrem effingere senis silicernij effigie, filium iuuenis formam habentem, Spiritum Sanctum alitis speciem volitantis referentem? Quid Idiotæ ex tali libro didicisse poterint? errorem sane & Hæresim.

Wherein *Caluin* and our Protestant writers do agree strongly and truly maintaining the contrary by these places of Scripture, *Exod.* 20. *Deut.* 4. *Esay.* 40. and 46. lastly. *Act.* 17.

Caluin Instit. 1. Places of scripture against the painting or expressing of the Trinity.

To these places it is againe answered by *Bellarmine*, Cardi-

Cardinall *Caietanus*, *Catharinus*, *Diegus*, *Payuia*, and others, that it is lawfull to expreſſe the Trinitie or the picture of God the Father, in ſuch forme as he viſibly appeared, ſometime like a man, and ſometimes like an Angell, the places they alledge are. *Gen.* 1. *Gen.* 3. *Gen.* 28. *Exod.* 33. *Iſaiæ.* 6. *Micheæ.* 3. *Regum. vlt. Amos.* 9. *Daniel.* 7. Moreouer they alledge Saint *Auguſtine*, who thought that the Trinitie appeared vnto *Abraham. Gen.* 18.

Caietan. in 3. *part. quæſt.* 25. *art.* 3. *Catharinus in cultu Imag. Payua contra Kemnitium. Bellarm. lib.* 8. *de Imag.*

But howſoeuer theſe and other places do ſeeme to make for the lawfulnes of it we are to hold it an impious thing, & not to be tolerated, as being expreſly forbidden by the word of God, and giuing occaſion of the infinite errors in the Church.

Varro in his time, ſaid that the Images of the Gods, tooke away the feare of them, and increaſed error.

Auguſt. de Ciuitate Dei. lib. 4. *cap.* 19.

Of the Pictures of our Sauiour Chriſt, the Apoſtles and Martyrs.

NEither byany meanes may the picture of our Sauiour, the Apoſtles and Martyrs of the Church be drawne to an Idolatrous vſe, or be ſet vp in Churches to be worſhipped.

Saith the Elibertine Councell: *Placuit in templis non haberi picturas, ne quod colitur, vel adoratur, in parietibus depingatur*: which is, It hath pleaſed vs (ſaith the Coũcel) that pictures be not ſet vp in Churches, nor any thing be painted vpon the walles, which is reuerenced or worſhipped.

Concil. Elibert. Canon. 36.

Epiphanius moreouer in an Epiſtle to *Iohn* Biſhop

Biſhop *Iewel* againſt *Hardmg.*

of Ieruſalem, ſaith it is againſt the authoritie of the Scripture, that an Image be hanged vp in a Church, there ſpeaking of the Image of Chriſt, or ſome other Saint which he found painted vpon a cloth.

Ælius Lampridius in vita Alex.

Adrian the Emperour cauſed Churches to be built for the Chriſtians without Images.

Beſide the holy Scripture, theſe with many other be the arguments of our writers: whom *Bellarmine* after his manner anſwereth ſeuerally. That pictures of theſe kindes may be drawne, and ſet vp to draw the beholder *ad Hiſtoricum vſum*, and not *ad cultum*, I hold them very lawfull and tolerable in the windowes of Churches and the priuate houſes, and deſeruing not to bee beaten downe with that violence and furie as they haue beene by our Puritanes in many places.

Touching the picture of Chriſt according to his humanity I would ſcarce change it for the beſt Iewel in the world, if I had it truly drawne, neither of the lawfulneſſe thereof I thinke any wiſe man will make queſtion.

Tertul. in lib. de pudicitia.

Tertullian who hath liued within the firſt fiue hundred yeares reporteth that the picture of Chriſt was engrauen vpon the communion Cup carrying the loſt ſheepe vpon his ſhoulder.

Gregory Nyſſenus in his Oration for *Theodorus* the Emperour, ſaith, the Emperour was delighted when he ſaw the Temple of God beautified with ſtately buildings, & with ſundrie ornaments within, where the painter had ſhewed the excellency of his art in ſetting forth the valiant ſufferings of the Martyrs, their torments, the cruell countenances of *Tyrantes* their

their violence, the fiery furnace, the blessed ende of those valiant champions. &c.

Zozomen and *Nicephorus* write that in the time of *Iulian* the Apostata, the Image of Christ, which was at Panneades, was brought by the Christians into one of their Churches and there preserued. *Zozomen. lib. 5. cap. 20.*

Nazianzen grieued much that a Citie of *Diæcesaria* was to bee razed and destroyed, wherein was a Temple, which himselfe had adorned with sundrie statues. *Nazianzen. epist. 49. ad Olympium.*

Of the Crosse.

THough the crosse be of the same nature with the other forenamed, I am moued to say something particularly of the same, since being lately in company of a Gentlemã of this land wholy deuoted to Puritanisme, a reasonable good Scholler, & one, who, as he told me in his time had beene a burgesse of the Parliament house, we had a discourse of the Crosse, I affirming that it was an ancient and honourable bearing in armes, naming many of our Nobility and Gentrie that bare it: yea but (quoth he) our heralds in former times were to blame, for giuing allowance to such relikes of Idolatrie, and suffering them so publikely to be carried vp and downe vpon Coaches.

But leauing such pure iudgements to their singularitie, we are satisfied, since we know from time to time, it hath beene allowed by the Church, not to any superstitious vse, but because the ancient Christians thought that their glory wherewith the Gentiles had so long scorned and disgraced therewithall,

Constantine

Euseb. lib. 1. de vita Constant.

Constantine the Emperour gaue the Crosse in his standard, as *Eusebius* witnesseth, who also hauing ouercome *Maxentius*, erected a Crosse in the chiefest place in all Rome with these words, *hoc salutare signum*. Moreouer he caused his statue to be made with a Crosse in his hand.

Zozomen. lib. 1. cap. 8.

Theodosius forbad it should be painted vpon the ground.

August. ser. 18. de verbis Domini.

Arcadius his sonne caused it the first to be stamped vpon his coyne in gold, (which kinde of Crosse I make no question but of all sortes is loued well enough) as *Prosperus* writeth, *de prædict. & promiss. part. 3. cap. 34.*

Paulus Diaconus lib. 18.

Tiberius, when he saw the Crosse cut in Marble, and lying vpon the ground, caused it to be digged vp, and set vpright, saying, wee ought to signe our forehead and brest with the Crosse of the Lord, and we tread it vnder our feete.

In Honcil. quod Christus sit Deus.

Chrysostome saith, that in his time (beside the Ceremonie of vsing it in Baptisme and the Lords Supper) it was painted vpon beds, Armour, Ships, &c. Touching the Ceremony of signing with the same, as we vse it in Baptisme to say any thing thereof, were beside my subiect, neither were it needfull since the meanest diuine can tell, that it hath anciently beene vsed and allowed by the Fathers, as *Basil* (who affirmes it to be one of the Apostolicall traditions) *Cyrill*, *Tertullian*, S^t. *Cyprian*, and lastly, Saint *Augustine*, who saith, that except the foreheads of the beleeuers (as childrē baptized) be signed with the signe of the crosse, the forme of baptisme is not as it ought to be, but enough if not so much of this subiect.

August. Tract. at. in Ioan. 118. Nihil eorum rite perficitur.

CHHP.

CHAP. IIII.

Pencils and other Inſtruments neceſſarie for drawing.

MAny waies I know there haue beene deuiſed to teach draught, as namely, by croſſing the patterne, then your owne papers with equall ſpaces, filling the ſame as you finde in your example: alſo drawing vpon a lanterne horne with a paper blackt with a torch, and ſuch like: neither do I miſlike any ſuch conuenient help to a yong learners furtherance; but to learne to the purpoſe, and to grow cunning in ſhort time, you ſhould rather fall to it onely by your owne conceit and iudgement, and let thoſe toyes goe, you muſt firſt get you blacke lead ſharpned finely: and put faſt into quils, for your rude and firſt draught, ſome ten or twelue. Blacke lead in quils.

Moreouer you muſt not be without as many Sallow coales, ſharpned at the endes: you ſhall chuſe them thus, they are more blew and finer grained then the other coales, ſmooth (being broken) like ſatten: you ſhal ſharpen them vpon one of your fingers, as alſo your blacke lead; other coales will quickly breake, and neuer point ſharpe. Sallow coales.

Get you alſo a ſmall paire of brazen compaſſes and fine rule, for taking the diſtance, if you follow a print; and be not without the crums of fine manchet or white bread, to rubbe out your lead or coale, when you haue done amiſſe, or finiſhed your worke. Rule and compaſſe.

Broome pencils.

Scriueners and writing Schoolemaſters in the countrey that teach to write, haue diuers ſmall penſils of broome, with which they ſhadow great letters with common Inke in coppy bookes very pretily: they are made in this manner, take a broome ſtalke about the bigneſſe of a ſpoone handle, and cut it euen at the end, when you haue done, chew it betweene your teeth till it bee fine and grow heary at the end like a penſill, but I care not how little you vſe them, becauſe your pen ſhall do better, and ſhew more art.

For your drawing pennes, neuer be without twentie or thirtie at a time, made of Rauens and gooſe quils; your Rauens quilles are the beſt of all other, to write faire, or ſhadow fine, your gooſe quils ſerue for the bigger or ruder lines. To draw with drie colours, you may make long paſtils, which you ſhall doe by grinding red lead, or any other colour with ſtrong wort, and ſo roule them vp into long roules like penſils drying them in the Sun, ſome put heereto a little new milke.

CHAP. V.

The firſt Practiſe.

HAuing theſe in a readineſſe, you ſhall practiſe for the ſpace of a weeke or there abouts, to draw Circles, Squares of all ſorts, a Cilinder, the ouall forme with other ſuch like ſolid and plaine Geometricall figures with a ſwift hand till you can doe

do them indifferent well, but after vſing the helpe of your rule and compaſſe: the reaſon of exerciſing you firſt in theſe is, when as Symmetry or proportion is the very ſoule of picture, it is impoſſible that you ſhould be ready in the bodies, before you can draw their abſtract & generall formes, & haue wonted and made your hand ready, in proportions of all ſorts, which are cõpounded of the ſame, as for exãple, your circle will teach you, to draw euen & truly all Sphæricall bodies which are, ὁμοιομερῆ καὶ ὁμοιοσχήματα, of like parts & formes, as the Sun, Moone, Stars. &c. The moſt flowers as the Roſe, Marigold, Helitropiũ, Daiſie, &c. the moſt veſſels as cups, baſons, bowls, bottels &c. The ſquare wil make you ready for all manner of compartiments, baſes, peryſtiles, plots, buildings, &c. your Cylinder for valted turrets, & round buildings; your Orthogoniũ & Pyramis, for ſharp ſteeples, turrets and all things, *in mucronem faſtigiata*, your Ouall forme will helpe you in drawing the face, a ſhield or ſuch like: ſo that you may reduce many thouſand bodies to theſe few general figures, as vnto their principall heads & fountaines. After you are cunning in theſe figures (beginning with the circle) and imitate ſomthing of circular form, what you ſhal think good, in which as in all the other aforenamed proportions you ſhall worke & helpe your ſelfe by the Diameter (wch is a ſtrait line, drawn long waies iuſt in the midſt of your circle or ſquare) & which wil guide you marueilouſly in your work. for exãple if I wold draw the Sun, ſo ſoone as I haue made a fair circle I draw (with cole or lead that I may rub it out again) my diameter or line down the midſt, ouer which if you wil againe,

The vſe of the Circle, Square Cylinder or Orthogonium and Pyramis,

you may draw a croſſe line, both which diuide your Circle equally into foure parts, as you ſee.

Which Diameter with the croſſe line, are not onely your directors, for the equall placing of the greater and leſſer beames, on the ſide as you may perceiue: but alſo for the drawing of the noſe, mouth and eyes euen in the midſt of the face.

I will giue you another example of a goblet or cup. Firſt I make a halfe or ſemicircle for the bowle, downe the midſt of which (as low as I would haue the foote to come) I draw my Diameter or ſtraight line, which being done, the worſt is paſt: you muſt now marke: I am not tied to make my bowle as round as the circle, but long or what faſhion I liſt, no other vſe hath the Circle there then to guide me euen on either ſide, whether I make it broad or narrow, long or ſhort, emboſſe it, or how, ſoeuer-

ſoeuer, the other part of the line cauſeth me to make the foote euen as you ſee.

Which line and Circle (as I ſaid before) you may with your white bread rubbe out, when you haue done.

In theſe and ſuch like, you may at your pleaſure finde infinite varietie to ſet your ſelfe a worke with, till you are able to fall to worke by your owne iudgement; which you ſhall doe in your next and ſecond practiſe.

CHAP. VI.

The ſecond practiſe.

YOu ſhall, next after your hand is growne readie in the foreſaid proportions, practiſe to draw ſmall and eaſie things, comming as neere your former examples as may be, by your conceipt onely: as a cherry with the leafe, the ſhaft of a ſteeple, a ſingle or canker Roſe, &c. wherein you ſhall begin to take ſome delight, and finde no great difficulty.

But in drawing theſe and whatſoeuer elſe, I muſt not forget to tell you; that you muſt be perfect and quicke in the generall or outward lines, and giue them a reaſonable good proportion, ere you fall to ſhadowing or tricking your worke within: where-

fore I would haue you make an aſſey ſixe or ſeuen times at the leaſt for the generall proportion onely: if at firſt it be not to your minde, as for example in drawing of a Roſe, be ſure that the compaſſe of it be not faulty, ere you caſt out the leaues by fiue equall lines, or in making a womans ruffe, that you ſcore it out firſt narrow in the necke, then wider from the cheekes, and narrow againe vnder the chin very truly, ere you adde the lace of ſetting, all which is done with one line, which I call the generall or extreme. For thoſe formes that are mixed and vncertaine, and where your circle and ſquare can doe you no good (being left only to your Idea) as in a Lion, a horſe or ſuch like: you muſt worke altogether by your owne iudgement, and winne the proportion by daily practiſe, which will ſeeme very harſh and ſtrange vnto you at the firſt, but to helpe your ſelfe herein you ſhal doe thus: hauing the generall notion or ſhape of the thing in your minde you meane to draw (which I doubt not but you may conceiue and remember as well as the beſt painter in the world, though not expreſſe according to the rules of art) draw it with your lead or coale after your owne faſhion, though neuer ſo badly, and lay it from you for a day: the next day peruſe it well, bethinke your ſelfe where you haue erred, and mend it according to that Idea you carry in your mind, in the generall proportion: when you haue thus done, lay it by again till the next day, & ſo continue for fiue or ſix daies together, correcting by degrees the other patts euē ſo ſmal vains as your diſcretion wil ſerue you, this may you do with ſortie papers at once, of ſeueral things, hauing done what you can

A ſtrong imagination required in a good painter.

How to helpe you in your Idea.

can(though not to your liking) confer it by the like ſome excellent print or patterne of the ſame, vſing no rule or compaſſe at all but your owne iudgement in mending euery fault lightly, and with a quicke hand, giuing euery place his due; whereby you ſhall of all ſides meete with your errors, and finde an incredible furtherance to your practiſe: though hereunto is required I muſt confeſſe, a ſtrong imagination, and a good memory, which are the midwiues to this art and practiſe as in all things elſe, the nurſe that brings it to full growth and perfection.

CHAP. VII.

Of drawing the face or countenance of a man.

SInce a man is the worthieſt of all creatures, and ſuch pleaſing varietie in countenances ſo diſpoſed of by the diuine prouidence, that among tenne thouſand you ſhall not ſee one like another (as well for breeding delight, as for obſeruing a methode after you haue practiſed according to your former directions in other things) you ſhall beginne to draw a mans face, in which as in all other creatures you muſt take your beginning at the forehead, and ſo draw downward till yon haue finiſhed.

The viſage or countenance is (for the moſt part) drawn but three manner of waies, the firſt is full faced, as commonly we ſee King *Henry* the 8 drawne: The full face.

The

The ſecond is three quarter faced, as our Flanders and ordinarie pictures are, that is when one part of the face is hid by a quarter as thus:

Halfe face.

The third is onely halfe faced, as you ſee the pictures of *Philip* and *Mary* vpon a twleue pence, or as this *Caſars* head.

For draught of a full face you muſt beare in memory, and narrowly obſerue the bredth of the forehead, and the compaſſe of both the cheekes, all which are compoſed of two lines as thus:

And be carefull to giue as preciſe an euenneſſe to one ſide as to the other; cauſing both your lines to meete at the tip of the chin: your Diameter guideth you for the euen placing (as I ſaid) of noſe and mouth, your other line for the iuſt oppoſition of

of the eyes betweene which in diſtance for the noſe, alwaies leaue the ſpace of an eye.

The end of the noſe in ordinary proportion muſt be brought no lower then the middle of the cheeke, from whence to the chin is for the moſt part as farre, as from thence vpward to the eye-browes. The ſpace of an other eie to be left betweene the eies.

The noſe of a full face muſt not be expreſſed with apparant lines, but with a very fine ſhadow on each ſide, as you ſee.

An eye is commonly drawne in this manner.

To make an angrie or ſterne countenance, let your brow bend ſo, that it may almoſt ſeeme to touch the ball of the ey; at what time you muſt alſo giue the forehead a fine wrinckle or two, and withall the vpper part of the noſe betweene the eyes.

A great conceipt is required in making the eye which either by the dulneſſe or liuely quickneſſe thereof giueth a great taſte of the ſpirit and diſpoſition of the minde, (which many times I will not denie may be aſwell perceiued by the mouth, and motion of the bodie,) as in drawing a foole or idiot, by making his eies narrow, and his temples wrinkled with laughter, wide mouthed, or ſhewing his teeth &c. A graue or reuerend father by giuing him a demiſſe and lowly countenance, his eie beholding you with a ſober caſt, which is cauſed by the vpper eyelid couering a great part of the ball, and is an eſpeciall marke of a ſober and ſtaied braine within. *Nazianzen* when he beheld a *Iulian* (long time before he was Emperour, at *Athens*, at the very firſt ſight of his countenance, (Preſaging his future diſpoſition) burſt Great difficultie in the eie. *Nicephor. lib. 10. cap. 3. 7.*

burst forth into these words; *Deus bone, quantum malum fouet Romanum imperium:* for (as he witnesseth himselfe) there was not any signe of goodnes or towardnes in him, his eies rowled in his head, wandring and turning fearefully now this, now that way; sparkling with furie & anger, his nose was growne wrinckled with scoffing and deriding, the rest of his countenance tending to mockery, his laughter so immoderate, that his whole bodie would shake therewith, his shoulders shrinking to and fro, to his necke: his legs and feete seldome standing still; his questions and answeres supitious, rash, and often interrupted by short fetching his breath; by which signes the good man foresaw his inbred tyranny and vile disposition, which after burst forth into an horrible persecution and open rebellion against God and his Church. A Græcian Captaine in like manner noting very often the cast of the eye and countenance of *Scylla*, together with his gesture and motion of body, vsed these words: it is impossible but this Gentleman one day should prooue a great commaunder, and I maruaile that he is not aduãced al this while. *Digonius* an Earl of Flanders, when he should haue bene put to death by the Turke, a Phisiognomer wisht that he might not die by any meanes, because if he liued he would sow much dissention among the Christians, which after fell out to be true, by which examples and the like, I proue that there is a certaine *Indicium*, or notice of the minds disposition inly imprinted by nature euen in the countenance, and many times in the eie or mouth, which (as I haue said) you must be carefull, as you shall haue occasion, warily to obserue.

Nazianz. in 2. inuect. contra Iulianum.

Brusonius. lib. 7. cap. 20.

Now

Now for the mouth (though leaſt of all other any generall rule may be giuen for it,) it conſiſteth principally of two lines, whereof one expreſſeth the mouth it ſelfe, the other the neather lip: the ouer-lip is beſt ſhowne by a ſhadow caſt ouer the croſſe line as you ſee; which ſhadow and croſſe line if you draw by the life muſt be hit at an haires breadth, and if your picture be little, you cannot thinke ſo ſmall a thing as giueth or quite taketh away the touch and reſemblance of the mouth: and to ſay truly, it will be the hardeſt peece of cunning that euer you ſhal meet withall: therefore you had neede cauſe the partie whom you will draw, to ſit as we ſay, *Vultu compoſito*, without ſtirring or altering the mouth were it neuer ſo little: I haue many times beene much troubled about expreſſing the mouth as it ought, wherein you ſhall finde great difficultie, wherefore you ſhall beſt take it when the partie mindes you not, and to ſay the truth it is the beſt time of taking a picture. I haue neuer drawne any more truly, then when they haue beene buſie in talking, at dinner, viewing ſome thing or other, and in this manner I haue often taken his Maieſties, ſitting at dinner, or talking with ſome of his followers. I haue many times wondred why I could among ſo many neuer finde any true picture of his Maieſtie, or that did any thing neere reſemblie him: I know not, but generally in his picture I finde two principall errors, the one in the complexion and haire, the other is in the mouth, which commonly they draw with a full and great nether-lip very apparant, wherein they commit the chiefeſt error, which good obſeruatiõ hauing auoided, I haue

The mouth.

drawne him often with my Pen and Inke only vpon a faire peece of paper in an houre, more truly and like then the best peeces in oyle about the towne.

CHAP. VIII.

Of expressing passion in the countenance

THe passions of the mind being diuers as loue, feare, ioy, anger, hatred, dispaire, desire, boldnesse, &c. must be expressed with great iudgement & discretion, though you shal better expresse them in liuely colours then with the pen, because paleness redness, fiery eies &c. are adiuncts to the same.

You shall expresse loue by making *vultum serenum*, faire and pleasant, no where clouded with wrinckles, or furrowed with vnpleasing bendings, which are commonly effects of care, melancholy, anger, dispaire, and the like: first you are to giue the forehead a Maiesticke grace and height, a full eie which you shal make very pleasing by shadowing it, with a fine shadow at the bottome of the eye lid, and a little at the corner, a small & proportionable nose, the nosethrils not too wide, a cleere cheeke which you shall make by shadowing the same on one side, the mouth smiling which you shall doe by making a thinne vpper lippe, and shadowing the mouth line a little at the corners, and for as much as the kindes of beauties are infinite, if you would draw some rare peece for beauty, you should as *Apelles* was wont,

frequent

frequent the Court or Citie, and imitate ſome excellent beautie or other. I was not long ſince extremely troubled with a peece of the Sea Nymphes being all ſiſters, in whoſe faces I was to expreſſe a ſinguler and ſeuerall beautie, yet ſo like one another, that they might be knowne to be ſiſters, the hiſtorie is in the ſecond of *Ouids* Metamorphoſis. And *Virgil* deſcribing the countenance of *Æneas*, expreſſeth with ſingular art the beautie and comelineſſe which his mother *Venus* had beſtowed vpon him in this manner. *Æneid.* 1.

Os humeroſq́ Deo ſimilis, namque ipſa decoram
Cæſariem gnato genetrix, lumenq́ iuuenta,
Purpureum, & letos oculis afflarat honores.

You ſhall ſhew feare in the countenance, by making of the eies to looke hollow, heauily and downeward, the cheekes fallen, the mouth cloſe, the haire ſtaring or hanging careleſly about the eares, I ſaw an excellent peece of this kinde done by *Leonard Vincentio*, done to the imitation of an ancient painter, which was a company of young men ſwimming, and vpon the ſodaine ſurprized by the enemie, where you might ſee one putting his head into his ſhirt ſleeue for haſt, another running away halfe naked. Feare is deſcribed by our excellent *Spencer* to ride in armour, at the claſhing whereof he lookes deadly pale, as afeard of himſelfe. In his Faery Queene.

The like obſeruations you are to keepe in the reſt which you ſhall naturally finde deſcribed by our Poets, by *Lomazius*, and laſtly in mine Emblems, ſo that it were needleſſe for me heere to reiterate the ſame.

CHAP. IX.

Of the whole bodie.

HEn you are growne ſomething perfect in the face, and can draw the head indifferent well, you muſt be carefull to proportion the bodie thereafter, then the error of which, no one fault is more common with the moſt Painters: for you ſhall ſcarce ſee one among twentie but will draw the head too big, which if you obſerue, you ſhall find in moſt pictures: helpe your ſelfe herein by ſetting a boy before you, cauſing him to ſtand which way you liſt, and ſo to wont your iudgement to the proportion by little & little: hauing finiſhed the head, draw the necke, beginning it with one line from about the tip of the eare, then draw the other downe from the ball of the cheeke (which is leſſened on the other ſide) as farre as you thinke good to the ſhoulder, where ſtay, till you haue ſhadowed it: the ſhadowes of the neck in a child or young woman are very fine, rare and ſcarely ſeene, but in a man the ſinewes muſt be expreſſed, with the veines, by ſhadowing the reſt of the necke, and leauing them white. For the proportion of the other parts (becauſe *Lomazzus* hath preuented mee: whoſe booke though it be ſomewhat obſcure, in any caſe I would haue you to buy, after you are well entred) I will omit and ſhew you onely ſuch eminences which by ſhadow muſt be neceſſarily expreſſed: after you haue done the neck: you

Making the head too big, a common fault

The necke.

are

are to expreſſe the wing or vpper part of the ſhoulder by ſhadowing it vnderneath, the brawne of the arme muſt appeare full, ſhadowed on one ſide, then ſhew the wriſt bone therof, & the meeting of the veines in that place, the vaines of the backe of the hand, & the knuckles, are made with two or three haire ſtrokes with a fine touch of your pen: the pappes of a man are ſhowne by two or three fine ſtrokes giuen vnderneath, in a woman, with a circular ſhadow well deepned, the ribs are ſo to be ſhadowed, as you doubt whether they appeare or no: except your man were ſtarued, or you ſhould draw death himſelfe: the bellie ſhall be eminent by ſhadowing the flanke, and vnder the breaſt bone: the brawne of the thigh ſhall appeare, by drawing ſmall haire ſtrokes from the hip to the knee, ſhadowed againe ouertwhartly: the knee pan muſt be ſhowne with the knitting thereof by a fine ſhadow vnderneath the ioynt; the ſhinbone from the knee to the inſtep, is made by ſhadowing one halfe of the leg with a ſingle ſhadow, the ankle bone wil ſhew it ſelfe by a ſhadow giuen vnderneath as the knee; the ſinewes muſt ſeeme to take their beginning from the midſt of the foote, and to grow bigger the neerer they are to the toes.

The ſhoulder. The arme. The wriſt. The knuck'es. The paps. The ribs. The belly. The thigh. The knee. The legge.

There is a great art in making the foote, wherein your ſhadowes muſt take place as occaſion ſerueth, and to ſay the truth, ſo they muſt in the other parts, but naturally they fal as I haue ſaid; for teaching you the true ſhadowing of a naked bodie; *Goltzius* is one of the beſt, whoſe prints aboue any other I wiſh you to imitate.

The foote.

CHAP.

CHAP. X.

Of ſhadowing and obſeruing the light according to the rules and infallible principles of perſpective.

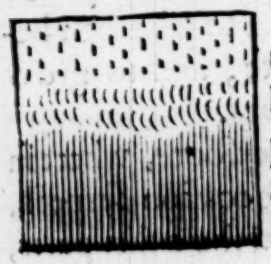
A Shadow is nothing elſe but a diminution of the firſt and ſecond light.

The firſt light I call that which proceedeth immediately from a lightned bodie, as the beames of the ſunne.

The ſecond is an accidental light diſpreading it ſelfe into the aire or *medium*, proceeding from the other.

Vnder this diuiſion are comprehended the other lights, as the light of glory is referred in the firſt. The light of all manner of reflexions to the ſecond.

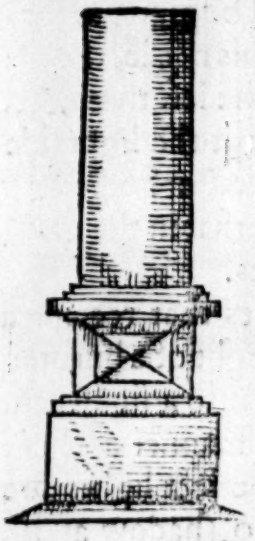
Shadowes are threefold: the firſt is a ſingle ſhadow, and the leaſt of all other, and is proper to the plaine Superficies, where it is not wholy poſſeſſed of the light; as for example.

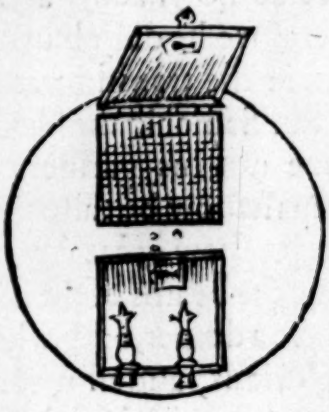


I draw a foure ſquare plate thus, that ſhadow, becauſe there is no hollow, but all plaine (as neereſt participating with the light) is moſt natural and agreeable to that bodie.

The

The ſcond is the double ſhadow, and it is vſed when the Superficies begins once to forſake your eyes as you may perceiue beſt in a columne as thus: where it being darkened double, it preſenteth to your eye (as it were) the backſide, leauing that vnſhaddowed to the light. Your treble ſhadowe is made by croſſing ouer your double ſhadow againe, which darkeneth by a third part in this manner, as followeth. The double ſhadow.





It is vſed for the inmoſt ſhadow and fartheſt from the light, as in gulfes, chinkes of the earth, wels, caues within houſes (as when you imagine to looke in at a doore, or window) vnder the bellies and flankes of beaſtes to ſhew the thickneſſe or darkneſſe of a mightie wood, that it may ſeeme *nulli penetrabilis aſtro*: conſequently in all places where the light is beaten forth, as your reaſon will teach you.

Generall rules for ſhadowing.

YOu muſt alwaies caſt your ſhadow one way, that is, on which ſide of the bodie you beginne your

ſhadow, you muſt continue it till y our worke be done: as if I would draw a man, I beginne to ſhadow his left cheeke, the left part of his necke, the left ſide of the left arme, the left ſide of the left thigh, &c. leauing the other to the light, except the light ſide be darkned by the oppoſition of another bodie, as if three bowles ſhould ſtand together, that in the midſt muſt receiue a ſhadow on both ſides.

2 All circular and round bodies that receiue a concentration of the light, as the light of a burning glaſſe, when it doth gather it ſelfe into a ſmall center, muſt be ſhadowed in circular manner as thus:

3. All perfect lights doe receiue no ſhadow at all, therefore he did abſurdly, that in the transfiguration of our Sauior in the Mount gaue not his garments a deep ſhadow, but alſo thinking to ſhew great Art, he gaue the beams of the light it ſelfe a deeper, both which ought to haue beene moſt glorious, and all meanes vſed for their luſtre & brightneſſe; which hath beene excellently well obſerud of *Stradane* and *Goltzius*.

4. Where contrary ſhadowes concurre and ſtriue (as thoſe croſſe winds about *Æneas* his ſhip) for ſuperiority, let the neareſt and moſt ſolide body be firſt ſerued. In the double and treble ſhadowes, let your firſt ſtrokes be very drie for feare of blotting ere you croſſe them.

5. It will ſeeme a hard matter to ſhadow a gemme

or well pointed Diamond, that hath many ſides and ſquares, and to giue the luſtre, where it ought: but if you obſerue the rules of the light which I ſhall giue you, you ſhall eaſily do it without difficultie.

6. All ſhadowes participate in the *medium* according to the greatneſſe or weakneſſe of the light.

7. No bodie between the light, and our ſight can effect an abſolute darknes, wherfore I ſaid a ſhadow was but a diminution of the light, and it is a great queſtion whether there be any darkneſſe in the world or not. But becauſe all manner of ſhadowes depend vpon the light; I will briefely for your memory teach you by generall propoſitions what you are to obſerue in the nature of the ſame, it being a matter of the greateſt moment in picture, and wherein you ſhall exerciſe your iudgement with an incredible pleaſure, it being one of the moſt delightfull ſecrets in nature.

1 *Propoſition.*

All light doth diſperſe it ſelfe vpon the obiect circularly, and againe the obiect enlightned affecteth the aire or medium in the ſame maner, the reaſon is, becauſe the round or Sphæricall figure as to all heauenly bodies, ſo it agreeth naturally to light, as the moſt abſolute, the moſt perfect, and conſeruatiue of all others, we finde this to be true if wee but view the light through a hole or creuiſe in a ſunſhine morning, or about the flame of a candle, hence you muſt learne in ſhadowing all circular bodies to giue a circular light, except by ſome accident you are compelled to the contrary.

2 *Propoſition.*

Euery greater light dimmes and diminiſheth the leſſer, as for example the ſtars ſhine in the day time, yet we perceiue not their light, by reaſon of the greater light of the Sunne, yet if you ſtand in the bottome of a well, you ſhal eaſily perceiue them and their motion, the reaſon is the light or beame of the ſtarre being perpendicular or direct ouer your head, is of greater force then the beames of the Sunne comming oblikely or ſideway (for you muſt take it for a generall rule, that all beames or reflexions from the perpendicular are of more force then the rother broken & oblique, for example a ball being ſtrucken hard downe with your hand, reboundeth backe in the ſame line with greater force then when it flieth ſidewaies, ſo doth an arrow ſhot againſt the ſtone wall.) Moreouer in an euening at a bonefire in the ſtreete you ſhall hardly diſcerne any thing beyond the fire being your light hindered by the light thereof which otherwiſe you might well doe.

3 *Propoſition.*

Bodies lighted by night by fire, muſt haue a brighter luſtre giuen them then by day, as I haue ſeene many excellent peeces of that nature, as the taking of Chriſt by night, ſacking of Cities, batſowling and the like, the reaſon is, becauſe fire in the night being compaſſed about with darkneſſe, enlightens the *medium* more forceably and neerly.

4 *Propo-*

4 *Propoſition.*

According to the diuerſitie (or as the Logicians terme it) the intention and remiſſion of the light, the colours of bodies are changed, as the feathers of birdes wings, cloth of ſundrie colours, the Sea at morning and euen, and the like.

5 *Propoſition.*

Lightes neuer mingle in their *Medium*, as wee prooue by the ſhadow of many candles lighted at once.

6 *Propoſition.*

In all concaue and hollow bodies that are capable of light as ſiluer baſens, bowles, and the like, the light muſt be ſtrongeſt and brighteſt in the center, the reaſon is from euery point of the concauity, the perpendicular lines meete and ioyne together in the Center.

7 *Propoſition.*

Euery Sphæricall bodie that giueth light, enlightens a leſſer Sphæricall bodie according to the quantitie of his Diameter: for example, by how much the Diameter of the Sunne is broder then the Diameter of the earth, by ſo much the earth is enlightned beyond his Diameter or middle.

Alhacen and *Vitellio* haue taught the making of artificiall inſtruments for taking of the light which

with the manner of making *Albert Durers* glasse, I will teach you in a discourse of perspectiue I will shortly publish.

8 *Proposition.*

If the light penetrateth any cleare bodie (which we call *Diaphanon*) that is coloured as painted glasse Amber, Cristall, faire water, a glasse of Claret wine, and the like, you must remember to giue the light the same colour that his *Medium* is of, as if we looke through red or blew glasse, euerie thing without appeareth red or blew to our sight.

9 *Proposition.*

Euery beame direct reflected or broken is so much the more weake in the lightning or burning, by how much the lesse time it stayeth vpon the obiect: this is proued if we drie a thing in a paper ouer a candle, wch we do a great while without burning, or by the swift motion of riuers, who take not the heate of the Sun so much as standing waters: wherefore those countries vnder the Equinoctiall, by reason of the equall presence and absence of the Sunne are very temperate, whereas on the contrary in Lituania and thereabouts, where it is in a manner day continually, they haue extreme hot Summers, and most bitter cold Winters.

Of Foreshortning.

The chiefe vse of perspectiue you haue in fore-

shortning

ſhortning which is when by art the whole is concluded into one part, which onely ſhall appeare to the ſight, as if I ſhould paint a ſhip vpon the Sea, yet there ſhould appeare vnto you but her fore part, the reſt imagined hid, or likewiſe an horſe with his breaſt and head looking full in my face, I muſt of neceſſitie foreſhorten him behind, becauſe his ſides and flanks appeare not vnto me: this kinde of draught is willingly ouerſlipt by ordinary painters for want of cunning and skill to performe it; and you ſhall ſee not one thing among an hundred among them drawne in this manner, but after the ordinarie faſhion ſide waies, and that but lamely neither.

The vſe of it is to expreſſe all manner of action in man or beaſt, to repreſent many things in a little roome, to giue or ſhew ſundrie ſides of Cities, Caſtles, Forts, &c. at one time.

CHAP. XI.

Certaine Queſtions of the manifold deceptions of the ſight by perſpectiue.

ALL errors of the ſight proceede from a three-fold cauſe, the firſt exterior, or being as I may ſay in the falſe apprehenſion of diſtance oppoſition, proportion or the like, the ſecond from an inward cauſe, as the weakneſſe of the eye it ſelfe, or the decaying of the Spirits, the third from the affection of the eye from ſome outward humour of hurt, but we are onely to intreate of the firſt.

1. *Why the Horizon appeareth to our sight bigger then any part else of the Hemisphere.*

All quantitie of distance is knowne by bodies interposed, but betweene our eie and the vertical point of heauen ouer our heads we perceiue nothing, betweene our sight and the horizon, there appeareth the breadth of the earth, the space therefore seemeth greater.

2. *Why in round and Spherical glasses euery thing appeareth crooked to the eye.*

In all glasses the forme of the figure seene, followeth the forme of the figure reflecting, but the reflection from the superficies or outside, is after the forme of the Superficies which is crooked, therefore must the thing seene needs appeare crooked.

3. *Why in the said Round glasses all things appeare lesse then in plaine glasses.*

Because the concourse or meeting of the beames, with the perpendicular line in orbicular glasses is neerer to the eye then in plaine glasses: *Euclide* giues another reason which is this. Because (saith he) in plaine glasses, the reflexion is greater & more forceable then in the round, for as I said the Idolon or Image is of the nature of the Superficies reflecting the same.

4 *Why in a glaſſe broken to peeces, in euery peece you ſee a ſeuerall face, and but one, if you ioyne them together.*

The reaſon is the diuerſitie of poſition or ſituation, which may be gathered by a concaue or hollow glaſſe, wherein you ſhall ſee your face in ſundrie places at once there being a reflexion from euery part of the glaſſe. Heereupon in vneuen glaſſes, your face will appeare to be monſtrous.

5 *Why ſquare things by diſtance ſeeme vnto vs to be long as Courts, the roofes of Churches & houſes, &c.*

Becauſe the exceſſe or multitude of beames falling vpon the ſides of the ſquare bodie indirectly preſented to the eye, is not proportionate with a ſenſible proportion to thoſe beames that fal vpon the ſide directly againſt the eye by compariſon with the whole diſtance. Beſides ſight is not able to diſcerne the obliquitie of the ſides, becauſe it is ſeene ſidewaies vnder longer beames, and a leſſer angle.

6 *Why the Sunne and Moone appeare bigger at their riſing or ſetting, then when they are in our verticall point.*

One reaſon is, becauſe as I ſaid before, any thing that hath a relation to a greater ſpace, is imagined greater, the other is the corruption (as I may ſay) of the ayre or *medium* being at morning, and euening more ſubiect to vapors and exhalations then at any

other time, the ſame reaſon may be giuen; an apple in the water, of birds and ſtakes vpon the Sea ſands, which being foure or fiue miles off appeare bigger vnto you, then neere hand, the like of trees that appeare twice as bigge in a miſtie or rimie morning then indeed they are, hereupon a friend of mine was notably coſened in a bargaine of timber hee bought by the great, in a miſtie morning, but I feare me within theſe few yeares, the miſtes will be ſo thicke, we ſhall ſee no timber at all.

7 *Why a burning glaſſe cauſeth fire.*

The reaſon is the concurſe and concentration of the broken beames with the perpendicular in the midſt of the glaſſe being round and thicke.

8 *Why all things appeare downward in the water.*

Euery thing ſeemeth downward in the water by reaſon of the fall of the other beames in the Catheton or perpendicular.

CHAP. XII.

Of Lant-ſkip.

LAndtskip is a Dutch word, and it is as much as we ſhould ſay in Engliſhland-ſhip, or expreſſing of the land by hilles, woods, Caſtles, Seas, vallies, ruines, hanging rockes, Cities, Townes, &c. as farre as may be ſhewed within our Horizon. If it

it be not drawne by it ſelfe, or for the owne ſake, but in reſpect, and for the ſake of ſome thing elſe: it falleth out among thoſe things which we call *Parerga*, which are additions or adiuncts rather of ornament, then otherwiſe neceſſarie.

Generall rules for Landtskip.

YOV ſhall alwaies in your Landtskip ſhew a faire Horizon, and expreſſe the heauen more or leſſe eyther ouercaſt by clouds, or with a cleere skie, ſhewing the Sunne riſing or ſetting ouer ſome hill or other: you ſhall ſeldome, except vpon neceſſitie, ſhew the Moone or Starres, becauſe we imagine all things to be ſeene by day.

2 If you ſhew the Sunne, let all the light of your trees, hilles, rockes, buildings, &c. be giuen thitherward: ſhadow alſo your clouds from the ſunne: and you muſt be verie daintie in leſſening your bodies by their diſtance, and haue a regard, the farther your Landtskip goeth to thoſe *vniuerſalia*, which as *Ariſtotle* ſaith (in reſpect of their particulars concealed from our ſences) are *notiora*: as in diſcerning a building tenne or twelue miles off, I cannot tell whether it be Church, Caſtle, Houſe, or the like: So that in drawing of it, I muſt expreſſe no particular ſigne as Bell, Portculleis, &c. but ſhew it as weakly and as faintly as mine eye iudgeth of it, becauſe all thoſe particulars are taken away by the greatneſſe of the diſtance. I haue ſeene a man painted comming downe a hill ſome mile and a halfe from mee, as I iudged by the

Landskip, yet might you haue told all the buttons of his dublet: whether the painter had a quicke inuention, or the Gentlemans buttons were as big as those in fashion, when *Mounseur* came into England, I will leaue it to my readers iudgement.

If you lay you Lantskip in colours, the farther you goe, the more you must lighten it with a thinne and ayerie blew, to make it seeme farre off, beginning it first with a darke greene, so driuing it by degrees into a blew, which the densitie of the ayre betweene our sight, and that place doth (onely imaginarily) effect.

Of the faireſt and moſt beautifull Landtskips in the world.

Of Landtskips by land the faireſt may be taken vpon mount Libanus neere Hieruſalem, whence you may diſcerne all thoſe holy places where our Sauiour liued, and in a manner all ouer the holy Land, moreouer you may plainely view all the townes vpon the Sea coaſt, and into the Sea, as farre as Cyprus, being diſtant from Ioppa, or Iaffa (the firſt entrie or landing place within the holy land) two hundred and fiftie miles.

At Conſtantinople you haue as faire a Landtskip as any where elſe in the world, as well in regard of the beautifull places behinde, as the goodly proſpect into both Seas.

Vpon the mount Ida in Candie called by the Inhabitants *Pſilloritie*, where you ſhall ſee vnderneath you the moſt goodly countrey of the world affor-

ding

ding all manner of delight Nature can affoord, ſhadie woods of all manner of trees bearing frũit as Oliues Orengies, and Figtrees, Cedars, Siſtis. (that beareth that excellent gumme Ladanum being made of the dew of heauen falling vpon the leaues) vallies, tapiſtry with innumerable ſorts of flowers great ſtore of rockes, and little hilles whereon grow moſt fruitfull wines in great plentie, yeelding that excellent wine we call Malmſeie, and from whence diſcend a thouſand ſmall riuers that water the whole country, none of them ſo bigge as they are able to carry a boate. The chiefe townes of the whole Iland Candia (being the chiefe, and ſcituate at the foote of the ſaid mount Ida,) Cania Sitrio and Rethymo, and the faire hauen of Meleca, into the Sea Eaſtward toward the Cape Solomone, you haue in your view the gulfe Satellia or Siriatica, weſtward a goodly proſpect from the Adiatique Sea, to the North the Archipelago, and to the South the Sea of Carthage.

The faireſt proſpects of Italy are about Naples, Millane, *Lago di Como*, and *di Guarda* neere Peſchera, alſo vpõ *Monte di Santa Croce*, as you come from Genoa, vpon the Appenines (being the ridge or backe bone of the countrey) and vpon thoſe Alpes that are adioyning to Piemont.

In Spaine if you would trie your skill in Landtskip, or perfect an excellent peece in this kinde, I would ſend you to the magnificent Eſcuriall. About Valledolid, and toward the Sea ſide neere Cartagena.

In France about the Conſtables houſe ten miles off from Paris, Amiens, Auignon (belonging to

the Pope) Fontaine bleau many places in Normandie, Burdeaux, and Rochell.

In Germanie you haue no fairer prospectes then vpon the banke of the Rhine.

In England I like best at Windsore and the countrey there abouts, the prospect which you take of the Citie of London vpon high gate, all the countrey about Roiston, with many other places.

Of the Graces of Landtskip.

Though inuention and imitation in this kind are infinite, you must haue a care to worke with a sound iudgemēt, that your work become not ridiculous to the beholders eye as well for true obseruation of the distance as absurditie of accident: that is, though your Landtship be good and true in generall, yet some particular error ouerslips your iudgement eyther in mistaking or not obseruing the time and season of the yeare, the true shadow of your worke with the light of the Sunne, the bending of trees in winds and tempests, the naturall course of riuer and such like.

To settle therfore your iudgment in these and the like, I wish you first to imitate the abstract or labour of euery month. Not as a foolish Painter vndertaking the like, and beginning with Ianuary, drew him sitting in a wicker chaire like an old man, with three or foure night caps on his head by the fire, his slip shoes by, and one foote vpon the tongues within the chimney, & without doores haycocks, greene trees, and as if it had beene in the midst of Iuly. Wherefore

fore I ſay ſuch a winter peece ſhould be graced and beautified with all manner of workes and exerciſes of winter, as foot ball, felling of wood, ſliding vpon the yce, batfowling by night, hunting the beares, or foxe in the ſnow, making you trees euery where bare or laden with ſnow, the earth without flowers, and catell, the ayre thicke with clouds, riuers and lakes frozen, which you may ſhew by cartes paſſing ouer, or boyes playing vpon the ſame, and a thouſand the like. The ſame methode obſerue in the other ſeaſons.

If you draw your Landskip according to your inuention, you ſhall pleaſe very well, if you ſhew in the ſame, the faire ſide of ſome goodly Citie, hauen, forreſt, ſtately houſe with gardens, I euer tooke delight in thoſe peeces that ſhewed to the like a countrey village, faire or market, *Bergamaſcas* cookerie, *Morrice* dancing, peaſants together by the eares, and the like.

For your *Parergas* or needleſſe graces, you may ſet forth the ſame with farme houſes, water milles, pilgrimes trauelling through the woods, the ruines of Churches, Caſtles, &c. but you ſhall finde your conceipt ſeconded with a thouſand inuentions.

CHAP.

CHAP. XIII.

Of Draperie.

DRapery (ſo called of the French word *Drap*, which is cloth) principally conſiſteth in the true making and folding your garment, giuing to euery fold his proper naturall doubling and ſhadow; which is a great skill, and ſcarce attained vnto by any of our countrey and ordinarie painters: inſomuch that if I would make triall of a good workeman; I would finde him quickly by the folding of a garment, or the ſhadowing of a gowne, ſheete, or ſuch like.

What Method is to be obſerued in drapery

The method now to be obſerued in Draperie, is to draw firſt the outmoſt or extreme lines of your garment, as you will, full of narrow, and leaue wide and ſpare places, where you think you ſhall haue neede of foldes; draw your greater foldes alwaies firſt, not letting any line touch, or directly croſſe another, for then ſhall you bring an irrecouerable confuſion into your worke: when you haue ſo done, breake your greater foldes vnto leſſe, which ſhall be contained within them: I would giue you an example, but euery print will ſhew you the like; all your foldes conſiſtes of two lines and no more, which you may turne with the garment at your pleaſure: beginne your maine and greateſt foldes, from the skirt vpward, and the cloſer the garments ſit, the narrower you muſt make them: for the ſha-

dowing

dowing of euery ſeuerall fold, obſerue the firſt rule I gaue you in the Chapter of ſhadowing, and ſpare not to ſhadow your foldes, (be they neuer ſo curiouſly contriued) if they fall inward from the light, with a double or treble ſhadow; as you ſhall ſee occaſion: for the ſhadow take his place in one and the ſame manner aſwell in folding as without: ſome haue vſed to draw the bodie naked firſt, and after to haue put on the apparrell, but I hold it as an idle conceit, and to ſmall purpoſe. I would herein aboue all other haue you to imitate *Albert Durer*, if you can get his peeces, if not *Goltzius* or ſome other.

Generall obſeruations and rules for Drapery.

1 Your greater folds muſt be continued throughout the whole garment, the leſſer you may breake and ſhorten at your pleaſure.

2 The ſhadowes of all manner of ſilkes, and fine linnen are very thicke, and fine, ſo that your foldes muſt not onely be little, but their ſhadow or deepening very light, and rare, which commonly at the moſt is but a double ſhadow giuen with a new, and the fineſt pen.

3 You muſt not vſe much folding where the garments ought to ſit cloſe, or any eminency appeare, as commonly there doth in the breaſts of a woman, the armes, belly, thighes, legs, &c. but to ſhew art, you ſhall leaue the forme of the breaſt, legge. &c. to appeare thorough, which you may doe by ſhadowing the breſt or legge, (after you draw it) on

one or either ſide, leauing it white.

4 As I told before of the light, ſo muſt you in your draperie haue a care of the winde and motion of the ayre, for driuing your looſe apparrell all one way, as *Ouid* deſcribes the garments of *Europa*, when ſhe by *Iupiter* carried ouer the Sea: The beſt drapery in the world is held to be, that done by *Michael Angelo* in the Popes Chappell in Rome: and that by *Raphael Vrbane* in Millane in the Church of S^t. *Victor* at *Noſtre Dame* in Amiens, and many other places.

CHAP. XIIII.

Of Diapering.

Diapering is deriued (as I take it of the Greeke verbe διαπειρω which is, *traijcio* or *tranſeo*, in Engliſh to paſſe or caſt ouer, and it is nothing elſe but a light tracing or running ouer with your pen (in Damaske branches, and ſuch like) your other worke when you haue quite done (I meane foldes, ſhadowing and all) it chiefely ſerueth to counterfeite cloth of Gold, Siluer, Damask brancht, Veluet, Chamlet, &c. with what branch, and in what faſhion you liſt.

If you diaper vpon folds, let your worke be broken, and taken as it were by the halfe: for reaſon telleth you that your fold muſt couer ſomewhat vnſeene, which being drawne forth at length and laid plaine, ſheweth all faire and perfect: as *Ouid* ſaith of tapiſtry.

Sic

Sic vbi tolluntur feſtis aulæa theatris,
Surgere ſigna ſolent, primumq́ oſtendere vultus:
Cætera paulatim placidoq́ educta tenore,
Tota patent——

You muſt moreouer in diapering, let your worke fall out ſo, that there may be an affinitie, one part with the other, maintaining one branch or the ſame worke throughout, ſetting the faireſt in the moſt eminent place, and cauſing it to runne vpward: otherwiſe one might imagine ſome fooliſh Tailor had cut out his Ladies gowne the wrong way.

To make a chamlet, you ſhall draw but fiue lines waued ouerthwart, if your diapering conſiſt of a double line; you may either ſhadow the ground, and leaue it white, or ſhadow your worke, and leaue the ground white: as you ſhall thinke good, in this kind your filling may be with ſmall pricks of your pens end, which will ſhew faire.

CHAP. XV.

Of Antique.

ANtique ſo called *ab antes*, which are buttereſſes, whereon the building is ſtaied, alſo the outmoſt ranges of vines, not *ab antiquitate* as ſome would haue it: the Italian calleth it *L'antica*, it hath the principall vſe in forefronts of houſes, in all maner of compartments, curious Architecture, Armour, Plate, Iewels, Columnes, &c. though you ſhal ſeldome haue any great

vſe of it, yet I would haue you know what it is, and what to obſerue in it: The forme of it is a generall, and (as I may ſay) an vnnaturall or vnorderly compoſition for delight ſake, of men, beaſts, birds, fiſhes, flowres, &c. without (as we ſay) Rime or reaſon, for the greater variety you ſhew in your inuention, the more you pleaſe, but remembring to obſerue a methode or continuation of one and the ſame thing throughout your whole worke without change or altering.

The forme of Anticke.

You may, if you liſt, draw naked boyes riding and playing with their paper-mils or bubble-ſhels vpon Goates, Eagles, Dolphins &c. the bones of a Rams head hung with ſtrings of beads and Ribands, Satyres, Tritons, Apes, Cornu-copia's, Dogs yoakt, &c. drawing Cowcumbers, Cherries, and any kind of wild traile or vinet after your owne inuention, with a thouſand more ſuch idle toyes, ſo that herein you cannot be too fantaſtical. The late Dutch peers in this kinde excell all others, and certainly I know not by what deſtinie the Germanes haue wonne vnto them (aboue other nations) the glory of inuention, generally in picture: for except it be a Dutch peece, you ſhall haue it either lame, ill cut, falſe ſhadowed or ſubiect to ſome ſuch groſſe error. Wherefore, not without reaſon, *Bodine* calleth the country *officinam hominum* a ſhoppe of men, as from whence a man might be had for all turnes, either Diuine, Phiſitian, Souldier, Painter, &c. Though much I confeſſe may be imputed to the induſtrie of that Nation: (for none in the world are more painfull then they) yet without queſtion the people of themſelues

Germanie a ſhop of men.

themſelues, as they are ingenious and capable of all other arts, ſo naturally they are inclined to this of Painting: Since the greateſt perſons among them as Dukes, Earles, and in a manner all the Gentlemen doe beare an inbred loue of drawing, and of themſelues by their owne practiſe grow many times wonderfull expert herein: yet none at this day, who fauoureth a good picture, or any excellency in that kinde, more then *Rodulph* the Emperour now liuing.

CHAP. XVI.

Of Drawing beaſts, birds, flowers, &c.

YOV ſhall finde among beaſts ſome more harder to be drawne then others, for two reſpects, one is for a cleane making and ſhape, together with fineneſſe of the cote or skin: the other for their nimbleneſſe and much action, both which you may for example ſee to fall out in a horſe, whoſe lineaments are both paſſing curious, and coate ſo fine, that many ſinewes, yea and the ſmalleſt veines muſt be ſhowne in him, beſides whoſe action is ſo diuers, that for hardneſſe of draught I know not any one beaſt may be compared to the horſe; for ſometime you muſt draw him in his carreer with his manage, and turne, doing the Coruetto, leaping, &c. which you ſhall not finde in the Elephant, Cow, Beare, or Hog, as being beaſts heauie and ſloathfull by nature: Moreouer wanting

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that

that fineneſſe of coate or hide, ſo that you ſhall eſcape a great trouble in ſhewing veines, knitting of ioynts, with the eminency almoſt of euery bone in them which you haue in a horſe & greyhound. Now for the manner of drawing theſe or any other beaſt whatſoeuer; begin with your lead or coale (as before I told you, and gaue you a generall rule) at the forehead, drawing downward the noſe, mouth, vpper and nether chap, ending your line at the throat, then ſearching it againe where you began, from the forehead ouer the head, eares, and necke: continuing it till you haue giuen the full compaſſe of the buttocke, but I will giue you an example.

I begin in this Lion my firſt ſtroke at A, bringing it downe to B, making the noſe, mouth, and nether chap wth one line, as you ſee there I reſt: then fetch I that line forward behind by C. making the compaſſe of his mane by prickes with my penne (becauſe if I ſhould make a line, I could not make it iagged) then bring I the backe downe to the taile or D, leauing a little ſpace for it, I continue my line from thence to E, or the heele, where I reſt: then beginne I againe at B, and making the breaſt with the eminency thereof I ſtay at F, bringing out his neere fore foote, which I finiſh: then beginne I at

G

G, not ſtirring my hand till I come to the foote or paw at H, where I finiſh it quite at E, or the heele. I next draw from his belly two ſtrokes at I and K: I make the other legge behinde, then the right fore foote iſſuing from the breaſt: then I finiſh the taile, pawes, tongue, teeth, beard, and laſt of all the ſhadowing: which methode you ſhall obſerue in all beaſtes howſoeuer they ſtand.

Obſeruations of the ſhadowing:

YOu ſee him ſhadowed on the backe ſide from C D, vnto E, the reaſon is the light beateth on his fore part, wherefore of neceſſitie the ſhadow muſt be in euerie part behinde, eare, mane, backe, hinder legge, &c.

But you may ſay, how happeneth it then, that his nether chap & ſome part of his throate and belly are ſhadowed being both with the light? I anſwere the light of it owne nature can neuer fall vnder, but take the place aboue or the vpper part, which place is heere prepoſſeſſed by the vpper and nether chappe, which as you ſee fall in betweene, as likewiſe the fore foote to the belly, which cauſe a ſhadow in eyther of thoſe places.

The treble ſhadow as it ought, is giuen to the moſt inward places: if your beaſt be not in charge, that is, not in armes, and you arme to ſhew the ground vnder his feet; you muſt make his farther feet on the other ſide ſomewhat ſhorter then thoſe next you: the reaſon is, that diſtance of earth betweene the

deceiue

deceiueth the ſight, cauſing the neerer to ſeeme longeſt: as you may ſee by opening or ſtretching your fore and middle finger like a paire of compaſſes long waies from you, vpon a boord or table, drawing them with your pen as they ſtand, and obſeruing the ſpace betweene.

Beaſts more hard to be drawne for their ſhape and action.

The
- *Lion.*
- *Horſe.*
- *Rhinoceros.*
- *Vnicorne.*
- *Stagge.*
- *Lucirne.*
- *Grey-hound.*
- *Hiena.*
- *Leopard.*
- *Ownce.*
- *Tiger.*
- *Panther.*
- *Ape, &c.*

Others more eaſie.

The
- *Elephant.*
- *Dromedarie.*
- *Camel.*
- *Beare.*
- *Aſſe.*
- *Hogge.*
- *Sheepe.*
- *Badger.*
- *Porc-eſpine.*
- *Wolfe.*
- *Foxe.*
- *Cow.*
- *Ottar.*
- *Hare.*
- *Coney.*
- *Almaner of rough & ſhag hair dogs.*

In drawing theſe and all other beaſts, the better you obſerue their ſhape and action, the better ſhall you pleaſe, and your iudgement be commended. wherefore a Painter had need to be well ſeene in naturall Philoſophie. The meaneſt workman can draw the ordinary ſhape of a Lion, when ſcarce the beſt of them all know, that his hinder parts are ſo ſmall, that there

there is in a manner a disproportion betweene his forepart and them: so that if I should draw him in this manner among our ordinary painters, my work would be condemned as lame, when I deserued most commendation.

Moreouer if you aske a countrey painter whether he could draw a Crocodile or no, he will make no question of it, when as except he trauelled through Ægypt, or met with *Aristotle* in English, all the wit he had, could not so much as set the chaps right, or giue the future truly in the head, to shew the motion of his vpper chap, which no other creature in the world moueth, saue onely hee. The ignorance of our common painters.

If you draw your beast in an Embleme or such like, you shall sometime shew a Landtskip (as it is ordinarily obserued by iudicious workmen) of the countrey naturall to that beast, as to the *Rhinoceros* an *East-Indian* Landtskip, the Crocodile an Ægyptian, by laying the ground low without hils, many woods of Palme trees, heere and there the ruine of a Pyramis, and so forth of the rest. A Landtskip must be giuen to euery beast according to his countrey.

Of Birdes.

There is lesse difficulty in drawing birdes then beasts, and least of all in flowers, yet art and needfull directions to be obserued in all of them: begin your draught in a bird, as I said, at the head, and beware of making it too big: *Van Londerseet's* peeces are much to blame for this fault, for in most of them the heads of all his birds are too great by a third part, neither is that fault proper to him alone, but to many

good workemen elſe. You ſhall beſt remedie that by cauſing a bird to be held or tied before you, where you ſhall take with your compaſſes a true proportion, which afterwards you may conclude into as ſmall a forme as you liſt: there is not the ſame reaſon of proportion (it is true) in the heads and bodies of all birds alike, but hereby you ſhall euer after be acquainted with a reaſonable proportion, which though you hit not iuſtly, you ſhal come very neere: hauing drawne the head, bring from vnder throat, the breaſt line downe to the legs; there ſtay: and begin at the pineon to make the wing, which being ioyned with the backe line is preſently finiſhed: the eye, legs, and traine muſt be at laſt, and (as I tolde you before in beaſts) let the farther leg euer be ſhorteſt, the feathers as the haire in beaſts, muſt take their beginning at the head very ſmall, and in fiue rankes fall one way backward greater and greater, as this your example ſheweth.

The birdes that are moſt eaſie to be drawn, are *Planipedes*, or water foule, as the Mallard, Shoueler, Sheldrake, Gooſe, Swanne, Herne Bitter, &c. the next are thoſe which are called *Oiſeaux du Proye*, birds of Prag, as the Eagle, Hawke, Puttocke, Cormorant, &c. The hardeſt are the tame birdes, with ſome other, as Cocke, Turkicocke, Peacocke, Pheſant, &c. the action of birds

is

is flying, pruning themſelues, bathing, fiſhing, ſwimming, &c.

For flowers, flies, and ſuch like, I will leaue them (being things of ſmall moment) to your owne diſcretion, counſelling you at your leaſure, when you walke abroad into the fields, to gather & keepe them in little boxes vntill you ſhall haue occaſion to vſe them. To draw a flower, begin it *ab vmbone*, or the boſſe in the midſt: as in a Roſe, or Marigold, there is a yealow tuft, which being firſt made, draw your lines equally diuided, from thence to the line of your compaſſe, which you are the firſt to giue; and then the worſt is paſt.

You may ſhew your flower, either open and faire in the bud, laden with deaw and wet, worme-eaten, the leaues dropt away with ouerripeneſſe, &c. and as your flower, ſo firſt draw rudely your leaues, making them plaine with your coale or lead, before you giue them their veines or iaggedneſſe.

For butterflies, bees, waſpes, graſhoppers, and ſuch like, which we call *Inſecta*, ſome of them are eaſie to be drawne, and not hard to be laid in colours: becauſe the colours are ſimple, and without compoſitiõ, as perfect red, black, blew, yellow, &c. which euery ordinary painter may lay, who if they ſhould be put (by mixture of many colours) to make that purple of a pigeons necke, or giue the perfect colour but of a fleſh-flie or mallards wing, you ſhould ſee them at their wits end.

In the monethes of Iune and Iuly I was woont at my leaſure to walke into the fields, and get all manner of flies, flowers, herbs, &c. which I either put

presently into colours, or kept preserued all the yeare to imitate at my pleasure in close boxes.

CHAP. XVII.

The most notable absurdities that our Painters ordinarily commit.

1. Of lameness.

THE first absurditie is of proportion naturall, commonly called lameneſſe, that is, when any part or member is disproportionable to the whole body, or seemeth through the ignorance of the Painter, to bee wrested from his naturall place and motion: As in *Peter-brough* Minster, you may see Saint *Peter* painted, his head very neere, or altogether as bigge as his middle: and it is ordinary in countrey houses to see horsemen painted, and the rider a great deale bigger then his horse.

2. Of locall distance.

The second is of Landtskip, or Locall distance, as I haue seene painted a Church, and some halfe a mile beyond it the vicaredge; yet the Vicars chimney strawne bigger thē the steeple by a third part, which being lesse of it selfe, ought also to be much more abated by the distance.

3. Accidents of time. Iud. 7.

The third absurditie is of accident of time, that is, when we fashion or attribute the proprieties of ancient times to those of ours, or ours to theirs: As not long since I found painted in an Inne *Bethulia* besieged by *Holophernes*, where the painter, as if it had beene at Ostend, made his East and West batteries, with

with great ordinance and ſmall ſhot playing from the wals, when you know that ordinance was not inuented of two thouſand yeares after.

The fourth is in expreſſing paſſion or the diſpoſition of the mind, as to draw *Mars* like a yong *Hippolitus* with an effeminate countenance, *Venus* like an Amazon, or that ſame hotſpurd *Harpalice* in *Virgil*, this proceedeth of a ſenceleſſe & ouercold a iudgement. 4. In expreſſing the paſſion or diſpoſition of the mind, *Qualis equos Threiſſa fatigat Harpalice.* *Æneid.* 1.

The fift is of Drapery or attire, in not obſeruing a *decorum* in garments proper to euery ſeuerall condition and calling, as not giuing to a king his Robes of eſtate, with their proper furres and linings: To religious perſons an habite fitting with humilitie and contempt of the world; A notable example of this kind I found in a Gentlemans hall, which was King *Salomon* ſitting in his throne with a deepe lac'd gentlewomans Ruffe, and a Rebatoe about his necke, vpon his head a black veluet cap with a white feather; the Queene of Sheba kneeling before him in a looſe bodied gowne, and a French hood. 5. Of drapery

The ſixt of ſhadowing, as I haue ſeene painted the flame of a candle, and the light thereof on one ſide ſhadowed three parts, when there ought to haue beene none at all, becauſe it is *corpus luminoſum*, which may cauſe a ſhadow but take none. 6. Of ſhadowing.

The ſeuenth of motion as a certaine painter abſurdly made trees bend with the wind one way, and the feathers of the Swanne, vpon which an Eagle was praying to flie an other *Albert Durer* was very curious in this kind, as in the hayre of S. *Hierons* Lion, and S. *Sebaſtians* Dog.

CHAP. XVIII.

Of the Sence of seeing, and of the Eye.

NOw before I come to entreate particularly of colours, it shall not be amisse as well for methode as for pleasure, to speake somewhat of that sensitiue part of the soule which we call sight, without which it were in vaine for mee to discourse of colours, or you to read what I haue written concerning the same, therefore in briefe I will declare the worthinesse of this sence, and of the Eye the Organe or instrument thereof.

To begin with the definition, the Sence of seeing is a faculty of the sensible soule, whose Organe is the Eye, and obiect is whatsoeuer may be seene.

Now since the soule is farre more worth then the bodie, I must of necessitie first speake of this most excellent sence before I come to the baser and corruptible instrument, or the obiect thereof.

It hath beene a great and ancient controuersie amongst the best Philosophers, I mean *Plato*, *Aristotle* the Stoicks, and Academicks, whether *visus fieret, extra vel intra mittendo*, that is, whether we receiue the obiect or that which we see into our eye, or whether our eye by a secret faculty of the soule casts and sendeth forth certaine beames to apprehend that which we looke vpon, which question as it is hard to decide, so it is most pleasant and not beside our purpose to bee resolued in the same. Heare I pray you

you the varietie of opinions among excellent men.

Plato thought that the ſight was cauſed by Emiſſion or caſting forth beames againſt the obiect. *In Timæo.*

The Mathematicians in *Ariſtotles* time agreeing alſo with *Plato*, affirmed *viſum fieri extramittendo*, by ſending forth from the eye: and all ſight to ſtretch it ſelfe forth in the forme of a Pyramis, the *Conus* or point whereof was in the eye ball, and the *Baſis* diſperſed vpon the obiect. The opinion of the old Mathematicians.

Empedocles (as alſo *Plato*) thought there was in the eye a certaine little fire not burning, but which yeelded as it were a light, the beames whereof, meeting with the beames of the ayre or *medium*, grew vnited, and more ſtrong betweene both which beames the ſight was effected.

Democritus ſaid (the trueſt) that it proceeded of water, but he is taxed of *Ariſtotle*, becauſe he though, *viſionem in rei ſpectabilis ſimulachro tantum conſiſtere*: Others thought that it caſt forth a certaine animall ſpirit with the beame.

Others againe ſuppoſed that that ſame Τὸ ἐκπεμπτικὸν ſtretching it ſelfe vnto the obiect, and beaten backe to be poſſeſſed of the ſame forme, and afterward the ſoule as it were ſtirred vp to perceiue the formes of things by meanes of that ſecret facultie it ſent forth.

Neither did the Platonicks and Stoicks want arguments of ſtrength and probability as they thought to maintaine the ſame againſt *Ariſtotle*: I will propound ſome, and after anſwere them letting or receiuing.

1 Firſt

1 First say they, if sight be caused by emission, then the neerer and closer the obiect is to the eye, the more perfectly it is perceiued, but this is false.

2 Secondly, if sight be caused by intromission or receiuing in the forme of that which is seene, contrarie *Species*, or formes should be receiued confusedly together, and at the same instant, as white and black, which thing how absurd it is, *Aristotle* shewes in his Metaphisickes and other places.

3 Thirdly, the eye is easily wearied with beholding, therefore something proceedeth forth from the same.

4 Fourthly, how can that *Pyramis*, whose point is in the superficies of the eye, be carried and drawne forth with a smaller sharpnesse.

5 Fiftly, we find by experience, that a menstruous woman infecteth with her sight a looking glasse, causing the same to become faint and dimme, therefore of necessitie something must needes proceede out of her eyes. This *Aristotle* himselfe confesseth, *Lib. de somnijs.*

6 Sixtly, a Basiliske killeth with his sight.

7 Seuenthly and lastly: Cats, Wolues, Owles, and other creatures, see best in the night to runne and catch their prey, which they discerne most perfectly, they cannot see by intromission or receiuing inward the forme of their prey be it mouse, hare, or whatsoeuer, because light (by meanes of which onely the obiect is receiued into the eye) is wanting, *Ergo* their eyes send forth the beames, and *Aristotles* opinion is vtterly false.

To the first argument I answere out of *Plato*, as also

out

out of *Aristotle*, that to the affecting of the sight, there must be *medium illustratum*, a cleere *medium*, that is, such a distãce that there may be light enough betweene the eye and the obiect, which there is not, if you lay your eye close to the same.

To the second I answere, that *species* or formes be not contrarie, for were that granted, the *medium* should haue in it infinite contrarieties from euerie part of the ayre compassing it about, and continually multiplying the formes of things.

To the third, the sence of seeing is so farre forth weakened and made faint, as the eye, the Organe or Instrument therof becommeth vnable to endure beholding, for the power of the sight suffereth not, nor groweth old, as were an old mans eyes young, his sight would not faile him.

To the fourth argument I answere, that distance being not perceiued by the eye, but by the common sence, the point of the *Pyramis* is not lesser to mine eye, by remouing or going backe, but alwaies one and the selfe same.

To the fift, it is not the sight of the woman that infecteth the glasse, but certaine grosse and putrefacted vapors, that issue from the eies, as we see in those that doe *laborare opthalmia*.

To the sixt, of the Basiliske, I answere the most haue held it fabulous, yet suppose it to be true, the best authors haue written that infection proceedeth from his breath not his eyes.

To the seuenth and last, it is replied, that cats and wolues retaine a certaine naturall light in *Nerno optico*, which serueth them as a *Medium* to discerne

cerne plainly any thing by night.

To conclude to these and all other obiections for emission of the sight, in briefe I answere with this *dilemma* vnanswerable.

If any thing be sent out from the eye it is either corporeal or incorporeal, if corporeal, it hath *motũ localẽ*, or mouing in place and time, which motion seemeth to be swifter then the motiõ of the heauen, for the eye in a minute can discerne from one part of the heauen to the other, which were repugnant to truth and all Philosophie. Say it were light and no corporall substance, it followed, though that a sensitiue part of the soule went forth with the same, and that an accident should become the subiect of the soule, nothing can be granted more absurd. If incorporeall, as Metaphysicall, it cannot mooue the sence: Now it remaineth, that according to *Aristotle* and the truth, wee decide this controuersie concerning the sight, wherein so many famous Philosophers haue beene blind.

How sight is caused according to Aristotle.

Aristotle saith, that the motion which passeth or commeth betweene the eye, and the obiect, whether it be the light or ayre, is the efficient cause of sight, his words bee, ἢ διὰ τοῦτο κίνησις ἐστὶν ἢ ποιοῦσα τὸ ὁρᾶν.

To explaine his meaning better, there concurreth to sight a double motion one from the obiect into the *medium*, the other from the *medium* (ayre or light) to the eye, so that I may say the eye receiues the

the forme of the obiect at a second hand, as it were from the *medium*, being conueyed as it were halfe the way by a former motion. For *Aristotle* in his second *de anima*, strongly proueth against *Democritus* ἀσθητηρίαν *non pati ab obiecto sed à medio.* So that sight is caused by receiuing the colour or obiect into the eye by a second motion against *Plato*, *Empedocles*, the Stoicks, and all other that haue held the contrary.

Plato varius semper & vix sibi constans.

Of the eye, the Organ or Instrument of sight.

Some and amongest those before named, *Empedocles* haue supposed the eye to haue beene fierie, *Aristotle* as I remember alledgeth one of his arguments, which was this, the eye being ruled or hauing receiued a blow seemeth as it were to sparkle with fire, the rest are of like force, whom after hee hath confuted with two good reasons, the one is, that if the eye were fierie; it should see it selfe; the second, it should see clearly in the darke, as a candle in a lanthorne, he determines the question, and affirmes it to be of a watery substance. The Phisitions also cold, and of the nature of the braine.

The parts and wonderfull composition of the eye.

The eye being the most excellent Organ of the noblest sence, & the tendrest part of the body, is by nature as it were a pearle shut vp within a four fold casket, that it might the better be preserued from iniury

as the most precious Iewell and sole treasure of the bodie, for it is defended with foure coates or skinnes, the first whereof is called ἐπιπεφυκυῖα, which is *adnata*, or close-bred by this, the eye is fastened and ioyned, the second is called κερατοειδὴς or *cornea*, as it were of horne, compassing the eye round, it is transparent: this defendeth the humour and water of the eye, and is placed about the ball, least the outward light meeting with the Cristaline humour should dazell and offend the sight, & to keepe this humour from drying *Tunica vuæ*, or ῥαγοειδὴς compasseth it about, this againe doth compasse another coate like a cob-web of blacke colour called ἀραχνοειδὴς of *Arachne*, vnder which lies a moisture like molten glasse, which they call ὑλοειδὴς, and it is thicke, within this remaineth a little pearle (as in the center vnmoued) most hard, resembling yce or Cristall, whereon it is called κρυσταλλώδης, it is round, but more flat towards the ball of the eye, that it might giue the watrie humour a better lustre, and defend it from iniurie. The ball of the eye is fat and thicke, neither hath that fat of it selfe any heate in it, but warmeth by the force of heate it receiueth from the muscles that serue the eye, who also are couered with fatnesse, hence the eie neuer freezeth. Thus much of the sence of seeing, and of the eye.

Why the eye neuer freezeth.

CHAP.

CHAP. XIX.

Colour what it is, of the obiect of the ſight, and the diuiſion thereof.

COlour according to *Scaliger* is a qualitie compounded of the elements and the light, ſo farre forth as it is the light *Auerrois* & *Auenpace*, ſaid it was *actus corporis terminati*, others a bare *ſuperficies*. *Ariſtotle* called it *corperis extremitatem*, the extremitie or outmoſt of a bodie. The obiect of the ſight is any thing whatſoeuer may be viſible, *Plato* deuideth viſible thinges into three heades, which are Equall. Greater. Leſſe.

Equall are all tranſparent things, which let the ſight through, and are not properly ſaid to be ſeene as the ayre, water, yce, criſtall, and the like.

Greater, which he calleth διακριτικὰ which ſpread or ſcatter the ſight by that meanes, hurting the ſame as all white things.

The leſſe συγκριτικὰ, which gather the ſight together, and which are improper, or rather no obiectes at all, as all blackneſſe.

Whether all colours be compounded of white and blacke or no.

Theophraſtus hath long ſince laboured to prooue blacke to be no colour at all, his reaſon is, becauſe

that colour is proper to none of the elements, for ſaith he, water, ayre and earth are white, and the fire is yellow, but rather would fetch it from white and yealow, whereto *Scaliger* leauing *Ariſtotle*, perhaps for ſingularitie ſake, ſeemeth to giue conſent, who ſets downe foure primarie or firſt colours, *viz.*

White in the drie bodie	as the earth.
Greene in thicke and moiſt	as the water.
Blew in the thin and moyſt	as the ayre.
Yealow in the hot	as the fire.

Yet not without reaſon, for *Ariſtotle* affirmed that black was the priuation of white, as darkneſſe of light, to whom *Scaliger* replies, that nothing can be made of priuation and habit, but we will leaue their arguments, and proceede to the *ſpecies* and ſeuerall kindes of colours, ſhewing by their Etymologies, their ſeuerall nature, and after declare the manner of their mixture and compoſition.

CHAP. XX.

Of the choyce of your grinding ſtone, Mullar, Pencels, making your gummes, gylding, &c.

HAuing hitherto as plainely as I could, giuen you thoſe directions, I haue thought moſt neceſſarie for drawing with the pen: I will ſhew you next the right mingling and ordering of your colours, that after you can draw indifferent well

well (for before I would not haue you know what colours meaneth) you may with more delight apparrell your work with the liuely and naturall beautie: and firſt of the choice of your grinding ſtone and pencils.

I like beſt the porphyrie, white or greene Marble, with a muller or vpper ſtone of the ſame, cut verie euen without flawes or holes: you may buy them in London, of thoſe that make toombes, they will laſt you your life time, wearing very little or nothing: ſome vſe glaſſe, but many times they gather vp their colours on the ground: others ſlates, but they with wearing (though neuer ſo hard at the firſt) will kill all colours: you may alſo make you a mullar of a flat pibble, by grinding it ſmooth at a grindſtone, if you doe it handſomely, it is as good as the beſt: your great muſcle ſhelles commonly called horſe muſcles are the beſt for keeping colours, you may gather them in Iuly about riuers ſides, the next to theſe are the ſmall muſcle ſhelles waſht and kept very cleane.

The choice of your grinding ſtone and mullar.

Chuſe your pencels by their faſtneſſe in the quils, and their ſharpe points, after you haue drawne and whetted them in your mouth; you ſhal buy them one after another for eight or tenne pence a dozen at the Apothecaries.

CHAP.

CHAP. XXI.

Of the ſeuerall Gummes that are vſed in grinding of water colours.

Gumme Arabicke.

THE firſt and principall is Gumme Arabicke, chooſe it by the whiteneſſe, cleereneſſe, & the brittleneſſe of it being broken betweene your teeth: for then it is good, take it and lay it in very faire water, vntill it be quite reſolued, and with it grinde your colours: you may make it thinne or thicke, as all other Gummes, at your pleaſure, by adding and taking away the water you put to it.

2. *Gumme Hederæ, or of the Iuie.*

There is another very excellent gumme that proceedeth from the Iuie, which you ſhall get in this manner: finde out firſt an Oke, or houſe that hath a great branch of Iuie climing vp by it, and with an axe cut it a ſunder in the midſt, and then with your axe head bruiſe both ends, and let it ſtand a moneth or thereabouts, at what time you ſhall take from it a pure and fine gumme, like an oyle, which iſſueth out of the ends: take it off handſomely with a knife or ſpoone, and keepe it in a viall; it is good to put into your gold ſize and other colours for three reſpectes, firſt it allaies the ſmell of the ſize, ſecondly, it taketh

taketh away the bubbles that ariſe vpon your gold ſize, & other colours, laſtly it taketh away the clammineſſe, and fatneſſe from your other colours: there is moreouer great vſe of it in the confection of pomander.

3 *Gumme lake.*

Gumme lake is made with the glaire of egs, ſtrained often and very ſhort, about March or Aprill: to which about the quantity of a pinte you muſt put two ſpoonfull of honey, and as much of *Gumma Hederæ* as a haſell nut, and foure good ſpooneſuls of the ſtrongeſt woort you can come by: then ſtraine them againe with a ſponge, or peece of wooll, ſo fine as you can, and ſo long, till that you ſee them runne like a fine and cleare oyle, keepe it then in a cleane glaſſe, it will grow hard, but you may reſolue it againe with a little cleare water, as you doe gumme Arabicke: it is moreouer an excellent verniſh for any picture.

4 *Gumme Armeniacke.*

Take Gumme Armoniacke, and grinde it with the iuyce of Garlicke ſo fine as may be, to which put two or three drops of weake Gumme Arabicke water, and temper it ſo, that it be not too thicke, but that it may runne well out of your penne, and write therewith what you will, and let it drie, and when you mean to gyld vpon it, cut your gold or ſiluer according to the bigneſſe of the ſize you haue laid; and then ſet it with a peece of wooll in this manner: firſt

breath vpon the ſize, and then lay on your gold vpon it gently taken vp, which preſſe downe hard with your peece of wooll, and then let it well drie, being dried, with a fine linnen cloath ſtrike off finely the looſe gold: then ſhall you finde all that you drew very faire gold, and cleane as you haue drawne it, though it were as ſmall as any heire: it is called gold Armoniack, & is taken many times for liquid gold.

CHAP. XXII.

Of gylding or the ordering of gold and ſiluer in water colours.

YOV may gyld onely with gumme water, as I will ſhew you, make your water good and ſtiffe, and lay it on with your pencel, where you would gyld, then take a cuſhion that hath ſmooth leather, and turne the bottome vpward, vpon that cut your gold with a ſharpe knife; in what quantitie you will, and to take it vp, draw the edge of your knife finely vpon your tongue that it may be onely wet: with which doe but touch the very edge of your gold, it will come vp, and you may lay it as you liſt: but before you lay it on, let your gumme be almoſt drie, otherwiſe it wil drowne your gold: and being laid, preſſe it downe hard with the skut of an haire, afterward burniſh it with a dogs tooth.

I call burniſht gold, that manner of gylding which we ordinarily ſee in old parchment & Maſſe bookes (done by Monkes and Prieſts who were very expert herein, as alſo in laying of colours, that in bookes of an hundred or two hundred yeares old you may ſee the colours as beautiful and as freſh as if they were done but yeſterday.) A very faire manuſcript of this kind Sir *Robert Cotton* my worſhipfull friend had of me, which was King *Edward* the fourthes, compiled by *Anthony* Earle Riuers, and as Maſter *Cambden* told me, it was the firſt booke that euer was printed in England: it lieth commonly emboſſed that you may feele it, by reaſon of the thickeneſſe of the ground or ſize, which ſize is made in this manner.

Take three parts of *Bole Armoniacke*, and foure of fine chalke, grinde them together as ſmall as you can with cleane water, three or foure times, & euery time let it drie, and ſee it be cleane without grauel or girt, and then let it be throughly drie, then take the glaire of egges and ſtraine it as ſhort as water; grind then your bole, and chalke therewith, and in the grinding put to a little gumme *Hederæ*, and a little eare waxe, to the quantie of a fitch, and fiue or ſixe ſhiues of ſaffron, which grinde together as ſmall as you can poſſible, and then put it into an oxe horne, and couered cloſe, let it rot in hot horſe dung, or in the earth, for the ſpace of fiue or ſixe weekes, then take it vp and lay it in the ayre, (for it will haue an ill ſauour) and vſe it at your pleaſure.

To set gold or siluer.

Take a peece of your Gumme, and resolue it into a stiffe water, then grinde a shiue of saffron therewith, and you shall haue a faire gold: when you haue set it, and you see that it is thorowly drie, rub or burnish it with a dogs tooth.

To make liquid gold or siluer.

Take fiue or sixe leaues of gold or siluer, and lay it vpon a cleane Porphiry, marble stone, or pane of glasse, and grinde it with strong water of *gumme Lake*, and a prettie quantitie of great salt, as small as you can, and then put it into a cleane vessell, or viall that is well glazed: and put thereto as much faire water as will fill the glasse or vessell, to the end it may dissolue the stiffe water you ground with it, and that the gold may haue roome to gee to the bottome, let it stand so three or foure houres, then powre out that water, and put in more, vntil you see the gold cleane washed: after that take cleane water, which put thereto with a little *Sal Armoniacke* and great salt, so let it stand three or foure daies in some close place: then must you distil it in this maner, take a peece of glouers leather, that is very thinne, and picke away the skinny side, and put your gold therein binding it close, then hanging it vp, the *Sal Armoniacke* will fret away, and the gold remaine behinde, which take, and when you will vse it, haue a little glaire water in a shell by you, wherein dip your pensill, taking vp no more gold then you shall vse.

CHAP.

CHAP. XXIII.

The Etymologie and true mixture of colours.

Of Blacke.

BLacke is ſo called from the Saxon word black, in French *Noir*, in Italian *Nero*, in Spaniſh *Negro*, from the Latine *Niger*, and from the Greeke, νεκρὸς which ſignifieth *Dead*, becauſe all dead and corrupted things are properly of this colour, the reaſō why they are ſo, *Ariſtotle* plainly ſheweth where he ſaith: Τὸ μέλαν χρῶμα συναπολουθεῖ τοῖς στοιχείοις εἰς ἄλληλα μιλαζάλλυσι, which is, blackneſſe doth accompany the elements, confounded or commixed one with another, as for example of aire & water mixed together, and conſumed with fire is made a black colour, as we may ſee in charcoales, oyle, pitch, linkes, and ſuch like fattie ſubſtances, the ſmoke wherof is moſt blacke, as alſo in ſtones and timber, that haue laine long vnder water, which when the water is dried vp, they lie open to the ſunne and aire, & become preſently of the ſame colour: theſe be the blacks which you moſt commonly vſe in painting, this colour is ſimple of it ſelfe.

Harts horne burned.
Ordinarie lampe blacke.
Date ſtones burned.
Iuory burned.
Manchet or white bread burned.
The blacke of walnut ſhels.

The making of ordinary lamp blacke.

Take a torch or linke, and hold it vnder the bottome of a latten basen, and as it groweth to be furd and blacke within, strike it with a feather into some shell or other, and grind it with gumme water.

Of White.

This word white in English commeth from the low Dutch word wit, in high Dutch *Weis*, which is deriued from *Wosser*, that is, water which by nature is white, yea thickned or condensate most white, as it appeareth by haile and snow which are compounded of water hardned by the coldnesse of the ayre in Italian it is called *Bianco*, in French *Blanc*, if we may beleeue *Scaliger*, from the Greeke βλαξ, which as he takes it, signifies faint or weake: wherein happily he agreeth with *Theophrastus* who affirmeth *omnia candida esse imbecilliora*, that all white things are faint and weake, hence I beleeue it is called in Latine *Candidus*, from the Greeke χαίνω. i. *confundo*, because whitenesse confoundeth or dazeleth the sight as we find when we ride forth in a snow in winter. It is called also *albus* of that old Greeke word ἀλφος the same, hence had the Alpes their *Etymon*, because of their continual whitenesse with snow. The Grecians call this colour λευκος of λεύσσω, *video*, that is, to see, because whitenesse is the most proper obiect of our sight according to *Aristotle* saying, λευκοτης ἐστὶ διακριτικον ὄψεως, that is, whitenesse, or the obiect or sight

ſight, whiteneſſe proceedeth from the water, aire, and earth, which by nature is alſo white, as we proue by aſhes of all earthly matter burnt, though to our ſight it ſeemeth blacke, browniſh, and of other colours, by reaſon of the intincture and commixture of other elements with the ſame: the principal whites in painting and limming are theſe. *viz.*

Ceruſe.
White lead.
Spaniſh white.

Of whites and their tempering Venice Ceruſe.

Your principall white is Ceruſe, called in Latine *Ceruſſa*, by the Italian *Biacca*. *Vitruuius* teacheth the making of it, which is in this manner. The Rhodians (ſaith he) vſe to take the paring of vines, or any other chips, and lay them in the bottoms of pipes or hogſheads, vpō which they powre great ſtore of vinegar, and then lay aboue many ſheets of lead, and ſo ſtill one aboue another by rankes till the hogſheads are full, then ſtop they vp againe the hogſheads cloſe, that no aire may enter: which againe after a certaine time being opened, they finde betweene the lead and chips great ſtore of Ceruſe: it hath beene much vſed (as it is alſo now adaies) by women in painting their faces, whom *Martial* in his merry vaine skoffeth, ſaying, *Ceruſſata timet Sabella ſolem*. *Ætius* ſaith it being throughly burnt, it turneth into a faire red, which he calleth *Syricum*, grinde it with the glaire of egs, that hath lien rotting a month or two vnder the ground, and it will make a moſt perfect white.

Whit

White Lead.

White Lead is in a manner the ſame that Ceruſe is, ſaue that the Ceruce is refined and made more pure, you ſhall grinde it with a weake water of gumme Lake, and let it ſtand three or foure daies, Roſet and Vermelion maketh it a faire Carnation.

Spaniſh white.

There is another white called Spaniſh white, which you may make your ſelfe in this manner, take fine chalke and grind it, with the third part of Alome in faire water, till it be thicke like pap, then roule it vp into balles, letting it lie till it be drie, when it is drie, put it into the fire, and let it remaine till it bee red hote like a burning coale, and then take it out, and let it coole: it is the beſt white of all others to lace or garniſh, being ground with a weake gumme water.

Of Yealow.

Yealow is ſo called from the Italian word *Giallo*, which ſignifieth the ſame *Giallo*, hath his Etymologie from *Geel* the high Dutch, which ſignifieth *lucere*, to ſhine, and alſo hence commeth *Gelt*, and our Engliſh word *Gold*, in French *Iaulne*, in Spaniſh *Ialde*, or *Amarillo*, in Latine *Flauus luteus*, of *lutum*, in Greeke, ξανθὸς, which is *Homers* Epithite for *Menalaus*, where he cals him ξανθος Μενελαος, and *Silius* imitating him, attributes the ſame to the Hollander whom

whom he calles *Flauicomus Britannus*, by reaſon of his yealow lockes, it is called ξανθὸς ab ἄνθος, a flower as if he ſhould ſay κόμη ἀνθηρά, a beautifull head of haire, which in times paſt was accounted the bright yealow, which *Herodian* ſo commendeth in the Emperour *Commodus*, & the Romans ſuppoſed in the ſame *aliquid numinis inueſſe*: And it ſeemes *Æneas* his haire in *Virgil*, which his mother *Venus* beſtowed vpon him for a more maieſtical beauty to haue beene of the ſame colour, or it may be called ξανθὸς ἀξία τῆς ξανθεῖν, haire worthing the kembing, but I dare not be too buſie in Etymologies, leaſt catching at the ſhadow I leaue the ſubſtãce, yelow hath his primary beginning from the Element of fire, or Sun-beames, *Ariſtotles* reaſon is, becauſe all liquid things concocted by heate become yealow as lie, wort vrine, ripe fruit, brimſtone, &c. ſo that blacke, white, and yealow according to *Ariſtotle* are the foure primary or principall colours as immediately proceeding from the elements, and from thoſe all other colours haue their beginning. Your principall yealowe be theſe.

Orpiment.	*Pinke yealow.*
Maſticot.	*Oker de Luce.*
Saffron.	*Vmber.*

Orpiment.

Orpiment called in Latine *Arſenicum*, or *Auripigmentum*, (becauſe being broken, it reſembleth Gold for ſhining and colour) is beſt ground with a ſtiffe water of Gumme Lake, and with nothing elſe: becauſe it is the beſt colour of it ſelfe, it will lie vpon

no greene: for all greenes, white lead, red lead, and Ceruſe ſtaine it: wherefore, you muſt deepen your colours ſo, that the Orpiment may be the higheſt, in which manner it may agree with all colours: it is ſaid that *Caius* a certaine couetous Prince cauſed great ſtore of it to be burned, and tried for gold, of which he found ſome, and that very good; but ſo ſmall a quantitie, that it would not quite the coſt in refining.

Maſticot or Generall.

Grinde your Maſticot with a ſmall quantitie of Saffron in Gumme water, and neuer make it lighter then it is; it will endure and lie vpon all colours and mettals.

Pinke yealow.

You muſt grinde your Pinke, if you will haue it ſad coloured, with ſaffron; if light, with Ceruſe: temper it with weake gumme water, and ſo vſe it.

Oker de Luke.

The fine Oker de Luke, or Luce, and grind it with a pure braſil water: it maketh a paſſing haire-colour, and is a naturall ſhadow for gold.

Vmber.

Vmber is a more ſad colour, you may grinde it with Gumme water or Gumme lake: and lighten it at your pleaſure with a little Ceruſe, and a ſhiue of ſaffron.

Of

Of Greene.

Our Engliſh word greene is fetched from the high Dutch *Grun*, in the Belgick *Groen*, in French it is called *Coleur verde*, in Italian and Spaniſh *Verde*, from the Latine *Viridis*, and that from *vires*, *quia viribus maximè pollent in virente ætate vigentia*, in Greeke χλωρον a χλωη, that is, graſſe or the greene herbe, which is of this colour, why the earth hath this colour aboue others *Ariſtotle* ſheweth which is by reaſon of the much and often falling of raine, and ſetting vpon the ſame, for ſaith hee, all water or moiſture that ſtandeth long, and receiueth the beames of the Sun at the firſt groweth greeniſh, afterward more blacke, after that receiuing as it were another greene, they become of a graſſe colour, for all moiſture dried vp of it ſelfe becommeth blacke, as we ſee in old wels and ceſternes, and if any thing hath lien long vnder water, and afterwards lying drie, may receiue the heate of the Sunne (the moiſture being exhaled and drawne away) it becommeth greene, becauſe that yealow proceeding from the Sunne beames mixed with black doe turne into a greene, for where the moiſture doth not participate with the beames of the Sunne, there remaines whiteneſſe, as wee ſee in moſt rootes and ſtalkes of herbes, which grow neere or within the earth, now when the moiſture hath ſpent it ſelfe farre in the ſtalke, leafe, and flower, that it cannot ouercome the heat of the ayre and Sunne, it changeth and giueth place to yealow, which heat afterward being well concocted

turned into ſeuerall colours as we ſee in flowers, mellow apples, peares, plummes, and the like, the greene we commonly vſe, are theſe.

Greene bice. — *Verditure.*
Vert greece. — *Sapgreene.*

Of the blew and yealow proceedeth the greene.

Greene Bice.

Take greene Bice, and order it as you doe your blew bice, and in the ſelfe ſame manner: when it is moiſt and not through drie, you may diaper vpon it with the water of deepe greene.

Vert-greece.

Vertgreece is nothing elſe but the ruſt of braſſe, which in time being conſumed and eaten with Tallow, turneth into green, as you may ſee many times vpon foule candleſtickes that haue not beene often made cleane, wherefore it hath the name in Latine *Æruga*, in French *Vert de gris*, or the hoary greene: to temper it as you ought, you muſt grinde it with the iuice of Rue, & a little weake gumme water, and you ſhall haue the pureſt greene that is; if you will diaper with it, grinde it with the lie of Rue, (that is, the water wherein you haue ſod your rue or herbgrace) and you ſhall haue an hoary greene: you ſhall diaper or damaske vpon your vert-greece greene, with the water of ſapgreene.

Verditure

Take your verditure, and grinde it with a weake Gumme

Gumme Arabick water, it is the fainteſt and paleſt greene that is, but it is good to veluet vpon blacke in any manner of drapery.

Sappe greene.

Take Sappe greene, and lay it in ſharpe vineger all night, put into it a little Alome to raiſe his colour, and you ſhall haue a good greene to diaper vpon al other greenes.

Of Blew.

Blew hath his Etymon from the high Dutch, *Blaw*, from whence he calleth *Himmel-blaw*, that which we call skie colour or heauens-blew, in Spaniſh it is called *Blao* or *Azul*, in Italian *Azurro*, in French *Azur* of *Lazur* an Arabian word, which is the name of a ſtone, whereof it is made, called in Greeke κύανος, from whence it is called κυάνεος, and in Latine *Cyaneus* a ſtone, as *Dioſcorides* ſaith, or ſandie matter found in minerals in the earth, of a moſt pure and perfect blew, whether it be our bice or no, I know not for a certaine, but I remember *Homer* calleth a table, whoſe feete were painted with bice κυανόπεζα τραπέζα, but howſoeuer I will not ſtriue, ſince I am perſwaded many of thoſe colours, which were in vſe with thoſe excellent Grecian painters in old time are vtterly vnknowne to vs. *Diſcorides lib. 5. cap. 106.* *Hom. Ili. λ.*

The principall blewes with vs in vſe are.

Blew bice.	*Indc baudias.*
Smalt.	*Florey blew.*
Litmoſe blew.	*Korck or Orchall.*

Blew Bice.

Take fine Bice and grinde it vpon a cleane ſtone, firſt with cleane water as ſmall as you can, then put it into an horne and waſh it on this manner: put vnto it as much faire water as wil fill vp your horne, and ſtirre it well, then let it ſtand the ſpace of an houre, and all the bice ſhall fall to the bottome, and the corruptiō will fleet aboue the water, then powre away the corrupt water, and put in more cleane water, and ſo vſe it foure or fiue times, at the laſt powre away all the water, and put in cleane water of Gumme Arabick not too ſtiffe, but ſomewhat weak, that the bice may fall to the bottome, then powre away the Gumme water cleane from the bice; and put to another cleane water, and ſo waſh it vp, and if you would haue it riſe of the ſame colour it is of, when it is drie, temper it with a weake gum water, which alſo wil cauſe it to riſe and ſwell in the drying, if a moſt perfect blew, and of the ſame colour it is being wet, temper it with a ſtiffe water of gumme lake, if you would haue it light, grinde it with a little Ceruſe, or the muting of an hawke that is white, if you will haue it a moſt deepe blew, put thereto the water of litmoſe.

Litmoſe blew.

Take fine litmoſe, and grinde it with Ceruſe, and if you put to ouermuch Litmos, it maketh a deepe blew: if ouermuch Ceruſe and leſſe litmos, it maketh

keth a light blew : you muſt grinde it with weake water of gumme Arabeck.

Indebaudias.

Take *Indebaudias* and grinde it with the water of Litmoſe, if you will haue it deepe, but if light, grind it with fine Ceruſe, and with a weake water of gum Arabeck, you ſhall alſo grinde your Engliſh *Indebaudias*, after the ſame manner, which is not fully ſo good a colour as your *Indebaudias* is : you muſt Diaper light and deepe vpon it, with a good litmoſe water.

Florey Blew.

Take Florey blew, and grinde it with a little fine Roſet, and it will make a deepe violet, and by putting in a quantitie of Ceruſe it will make a light violet: with two partes of Ceruſe, and one of red lead, it maketh a perfect Crane colour.

Korke or Orchall.

Take fine Orchall and grinde it with vnſlekt lime and vrine, it maketh a pure violet: by putting to more or leſſe lime, you may make your violet light or deep as you will.

To make a blew water to diaper vpon all other blewes.

Take fine litmos and cut it in peeces, when you haue done, lay it in weake water of Gumme Lake, and let it lie 24. houres therein, and you ſhall haue a water

water of a moſt perfect azure, with which water you may diaper and dammaske vpon all other blewes, and ſanguines to make them ſhew more faire and beautifull: if it beginne to drie in your ſhell, moyſten it with a little more water, and it will be as good as at the firſt.

Of Red.

Red, from the old Saxon *Rud*, as the towne of Hertford, as my worſhipfull friend Maſter *Camden* in his *Britannia* noteth, firſt was called by the Saxons *Herudford*, as much as to ſay, the *Rud ford*, or the red ford, or water, the like of many other places in England, in high Dutch it is called *Rot*, in low Dutch *Root*, without doubt from the Greeke ἐρυθρος, which is the ſame, in French *Rouge*, in Italian *Rubro*, from the Latine *Ruber*, παρὰ τὸν ῥοῦν *à corticibus vel grauis mali punici*, from the rindes or ſeedes (as *Scaliger* ſaith) of a Pomegranate, which are of this colour. In Spaniſh it is called *Vermeio*, of *Minium* which is Vermilion.

The ſorts of Red are theſe.

Vermilion.	*Roſet.*
Synaper lake.	*Turnſoile.*
Synaper tops.	*Browne of Spaine.*
Red lead.	*Bole Armoniack.*

Of Vermilion.

Your faireſt and moſt principall Red is Vermilion, called in Latine *Minium*, it is a poyſon, and found where great ſtore of quickſiluer is: you muſt grinde it

it with the glaire of an egge, and in the grinding put to a little clarified hony, and make his colour bright and perfect.

Sinaper lake.

Sinaper in Latine is called *Cinnabaris*, it hath the name Lake of *Lacca*, a red berry, whereof it is made growing in China, and thoſe places in the Eaſt Indies, as Maſter *Gerrard* ſhewed me out of his herbal, it maketh a deepe & beautifull red, or rather purple, almoſt like vnto a red Roſe: the beſt was wont to be made, as *Dioſcorides* ſaith, in Libia of brimſtone and quickſiluer burnt a long time to a ſmal quantity: and not of the bloud of the Elephant and Dragon, as *Plinie* ſuppoſed: you ſhall grinde it with gumme Lake, and Turnſoile water, if you will haue it light, put to a little Ceruſe, and it will make a bright crimſon, if to diaper, put to onely Turnſoile water.

Sinaper Tops.

Grinde your Tops after the ſame manner you do your lake, they are both of one nature.

Red Lead.

Red Lead, in Latine is called *Syricum*, it was wont to be made of Ceruſe burnt; which grinde with a quantitie of Saffron, and ſtiffe gumme lake: for your Saffron will make it orient, and of a Marigold colour.

Turneſoile.

Turneſoile is made of old linnen ragges died, you ſhall vſe it after this manner: lay it in a ſaucer of vineger, and ſet it ouer a chafing diſh of coales, and let it boyle, then take it off, and wring it into a ſhell, and put vnto it a little gumme Arabeck, letting it ſtand three or foure houres, till it be diſſolued: it is good to ſhadow carnations, and all yealowes.

Roſet.

You ſhall grind your Roſet with Braſill water, and it will make you a deepe and a faire purple, if you put Ceruſe to it, it maketh a lighter, if you grinde it with Litmoſe, it maketh a faire violet.

Browne of Spayne.

Grind your Browne of Spayne with Braſill water, and if you mingle it with Ceruſe, it maketh an horſe fleſh colour.

Bole Armoniack.

Bole Armoniack is but a faint colour, the chiefeſt vſe of it, is, as I haue ſaid, in making a ſize for burniſht gold.

CHAP. XXIIII.

Of compoſed colours, Scarlet colour.

IN French *coleur d'eſcarlite, Italicè, color Scarlatino ô porpoſino. Hiſp. color de grana, Belgicè Kermeſin* of *Scharlacken root, Teutonicè Roſinfarb, Carmaſinfarb Latinè. Coccineus color, Græc.* κόκκινον

of

of κοκκος the ſeed of Kernel of a Pomgranate, with which in times paſt they did vſe to die this colour: *Ariſtophanes* ſaith, κοκκίσαι ῥόαν for to picke out the graines of kernels of a Pomgranate. The Arabians call this colour *Chermeb*, from whence commeth our Crimſon, as *Scaliger* ſaith, two parts of vermelion, and one of lake make a perfect Scarlet.

A bright Murrey.

In Latine *Murrhinus color*, Græc. μυρρῖνον, is a wonderfull beautiful colour, compoſed of purple and white, reſembling the colour of a precious ſtone of that name, which beſides the faire colour yeeldeth a maruellous odoriferous and ſweete ſmell: it is found in the Eaſterne parts of the world, the beſt among the Parthians, being all ouer ſpotted with Roſie coloured, and milke white ſpots yeelding a gloſſe like changeable ſilke of this colour: of the incredible price of theſe ſtones *Plinie* writeth, *Lib.* 37. *Martial.* in like mann r alſo ſeemeth to number them among the precious things that were brought to Rome where he ſaith.

Surrentina bibis? nec murrhina picta nec aurum
Poſce, dabunt calices hæc tibi vina ſuos.

Some haue miſtaken and thought that colour which we call *Murinus* colour to bee this murrey which is properly the colour of a mouſe or as ſome will haue it an aſſe colour. Others that colour which we call *Morellus*, the French *Moreau* a *Moris* as ſome would haue it, but in my opinion they are much deceiued. La'e Sinaſt with a quantity of white lead make a murrey colour, one part of white lead, and two of each of the other.

A Glassie Gray.

The word Glasse it selfe cometh from the Belgick and high Dutch: Glasse from the verbe *Glansen*, which signifieth amongst them to shine, from the Greeke γλαυω the same, or perhaps from *glacies* in the Latine, which is Ice, whose colour it resembleth, in French it is called *Coleur de voir*, in Italian *vitreo color di vetro*, in high Dutch *Glasgrum*, in Spanish *Color vidrial*, in Greeke ὑάλινον, from ὑαλος that is moist, and that from ὑειν, *pluere*, to raine, from whence also proceed those words in Latine, *humus*, *vdus*, &c. It is an aiery and and greenish white, it serueth to imitate at sometimes the skie-glasses of all sorts, fountaines and the like: To make this, mingle white lead or Ceruse with a little azure.

A Browne.

Browne is called in high Dutch *Braun* of the Netherlands *Bruyn*, in French *Coleur brune*, in Italian *Bruno*, in Greeke ερρινον αἰθοψ, from colour of the Æthiopians, for αἰθω, is to burne, and ὠψ a face, for some haue imagined that blackenesse or swarthinesse in their faces is procured through the forcible heate of the Sunbeames. In Latine it is called *fuscus quasi* φῶς σκιᾶται, that is, from darkening or ouershadowing the light, or of φωσκειν, which is to burne or scorch, in which sense I haue often read it in *Hippocrates*: this colour in the ayre is called by the learned ζόφερον ερρινον is sold as much as ὅρος το φαεινῦ, *terminus lucis*, and indeed it is taken properly for that duskie redneſſe

redneſſe that appeareth in the morning either before the Sunriſing, or after the ſame ſet.

A bay colour.

In Latine it is called *Baius aut caſtaneus color*, A bay or a Cheſnut colour, of all others it is moſt to bee commended in horſes, it commeth from the Greeke Βαιον which is a ſlip of the date tree pulled off with the fruit, which is of this colour, in French *Bay*, *Bayard*, in Italian *Baio*, in high Dutch *Keſten-braune* that is Cheſnut browne, it is alſo called of ſome *Phœniceus* colour from Dates, which the Grecians call φοινικας, but as I take it improperly, for colour *Phœniceus*, is either the colour of bright purple, or of the redneſſe of a Summer morning according to *Ariſtotle*, of vermilion, Spaniſh browne and blacke you ſhall make a perfect bay.

A deepe purple.

From the Dutch purple, in French *Purpurin*, in Italian *Porporeo*, in the Spaniſh and Portugall *Purpureo*, in Latine *Purpurus*, in Greeke πορφύρεος from πόρφυρα, a kind of ſhelfiſh that yeeldeth a liquor of this color, wherwith in old times they died this colour, it is alſo called ἀλυργος, as much as to ſay, ἄλος ἐργον the worke of the Sea, whereupon *Plato* taketh ἀλυργων to be of a deepe red mixed with blacke and ſome white, and ſo it is taken alſo of *Ariſtotle* and *Lucian*, it is made, ſaith *Ariſtotle* by the weaker beames of the Sunne mixed with a little white, and a dusky blacke, which is the reaſon that the morning and euening is for the moſt part of this colour.

Ash colour or gray.

In Latine *color Cinereus*, in French *Coleur cendree, ou grise*, Ital. *Griso beretino*, German. *Aschen-frab*, Hispan. *color de cenizas*, In Greeke τεφρώδης a τεφρα, that is ashes, it is made by equally mixing white and blacke, white with Synaper Indico, one blacke make an ash colour.

A fiery or bright purple.

A fiery or bright purple is called in Latine *Puniceus* colour, in French *Purpurni relnissante*, Ital. *Rosso di Phœnice*, in Greeke φοινίκεος, it is made as I said before of blacke enlightned with the fire or beames of the Suune: the words of *Aristotle* be these: το γαρ μελαν μιγνύμενον τῳ τε ἀπὸ τοῦ ηλίου, καὶ τῳ ἀπὸ τοῦ πῦρος φωτι θεωρούμεν ἀει γιγνόμενον φοινικοῦν. It seemeth by *Virgil* to be the same colour of which Roses are, or very neere it, for he saith, *Puniceis humilis quantum saliunca Rosetis*, and againe in his *Æneidos* to be that colour in the morning, *Puniceis iniecta rotis Aurora rubebat*, and the Poet *Lucretius* calleth that colour on the side of ripe crabs *puniceum*: where hee saith, *Matura colore arbuta puniceo.*

A grassy or yealowish greene.

In high Dutch *Grassgrün*, in Belgick *Gersgroen*, *Gall. ver messeè de iaulne, Italicè verde de giallo, Hispanecè verde qui tiene poco de Rurio*, in Latine *prassinus*, in Greeke πράσινον of πρασον which is Leeke, a whose colour it resembleth, there is also a precious stone called

led *praſites* of the ſame colour. This colour is made grinding Ceruſe with Pinke, or adding a little verditure with the iuice of Rue or herbe Grace.

A Saffron colour.

Germanicè Saffran-gerb; *Belg. Saffran-geel*, *Gall. Iaulne, come Saffran. Italicè croceo, color di Saffrano, Hiſpanicè color de azafran* from the Arabian word *Zafran*, *Latinè Croceus color*, *Græcè* κρόκινον a κρόκος, that is, Saffron, the Etymon of that name in is παρὰ τὸ ἐν τῳ χειμῶνι θάλλειν from floriſhing in the cold, for in froſt and ſnow the Saffron flower, ſheweth the faireſt, and thriueth beſt, the colour in waſhing is made of Saffron it ſelfe by ſteeping it.

A Flame colour.

In high Dutch it is called *Sewer-ro* as you would ſay in Engliſh fire red, in the Belgick or low Dutch *vier-root, glinſterich root*, in French *Rouge come feu, reſplendiſſante*, In Italian *color di fuoco*, *Hiſpan. color de fuego Latinè rutilus aut igneus*, in Greeke πυρῶδες a πῦρ, which is fire: it is made of vermelion and orpiment mixed deepe or light at your pleaſure.

A Violet colour.

In French *coleur Violette*, *Ital. Violato color di viola*, *Hiſp. color de violetas*, *Teutonicè viol-braun*, *Latin. violaceus*, *à viola*, which is a violet ſo called of *vitula*, as ſome imagine, in Greeke ἰοειδὲς, ἰαυθινον, from

from ἰον, a violet it hath the *Etymon* from *Io* the virgin transformed into a bullock, who grazed as the Poets fayine vpon no other herbes then violets, Roſet, Ceruſe, and Litmoſe of equall partes.

A Lead colour.

In the Belgicke *Loot-verbe, Gallice coleur de plomb. Ital. color piombo, color liuide, Teutonicè bley-farb. Hiſpan. color catdenno, O color de plomo, Latinè liuidus* of *liuor*, which is taken for enuie, becauſe this colour is moſt of all aſcribed to enuious perſons, it is deriued from λίθος ὑπολιδνος.

CHAP. XXV.

How to prepare your tablet for a picture in ſmall.

TAke of the faireſt and ſmotheſt paſtboord you can get, which with a ſleeke ſtone rubbe as ſmooth, and as euen as you can, that done, take the fine skin of an Abortiue, which you may buy in Pater noſter row, and other places, (it being the fineſt parchment that is) and with ſtarch thinne laid on, and the skinne well ſtretched and ſmoth preſſed within ſome booke or the like, prepare your ground or tablet, then according to the general complexion of the face you are to draw, lay on a weake colour, that done, trace out the cies, noſe, mouth, and eare, with lake or red lead,

Lead, and if the complexion be ſwarthy, adde either of ſea coale, lampe blacke to deepen and ſhadow it, when you haue thus done, lay it by for a day, or till it be well drie, then by little and little, worke it with a curious hand with the liuely colour, till you haue brought it to perfection: but I will lay before you the practiſe of a rare Article in ſtead of many, that you may imagine you ſaw it done before you.

CHAP. XXV.

The practiſe of that famous Limmer Hippolito Donato *yet liuing in Rome, in a ſmall picture of Chriſt.*

FIrſt hee tooke a Card or ſmooth peece of paſt boord, which after he had well rubbed with a Sleeke ſtone, hee with ſtarch finely layed on, paſted an abortiue skinne vpon the ſame, which when it was through drie, ſmoothed, preſſed and prepared hee did draw the forme of the face with lines of lake then on the complexion, which he compoſed according to the life of white and redde lead, adding therto as occaſion ſerued, a little Lake, Vermilion, &c. Then hee came ouer the face with a little red Leade and Lake. That done and dry he mixed for the ſhadow vnder the eies, eie-browes and face redde leade lake like a little ſoote with a ſmal quantity of Lamp blacke. For the haire he laid on firſt yealow oker very thinne and after deepened with ſoot a little lamp blacke and his owne.

For the lips he vſed a little vermillion with lake for the ſhadow and the mouth ſtroke.

For the hands hee vſed redde leade and lake with which he mingled a little lampe blacke and ſoote.

For the Drapery which hee termed *Per panneare*, he laied on firſt lake very thinne, which beeing drie, hee deepened it with the ſame, which alſo he obſerued in his blew. Although moſt commonly it is deepned with Indice or Turnſoile.

Of mingling Colours for all manner of Garments and Drapery.

Yellow. FOr a Garment of yellow, take Maſticot, deepned with browne oker and red leade.

Crimſon. For Crimſon, lay on your Lake very thinne, and deepen with the ſame.

Blew. For Blew, vſe Azure deepned with Indie blew, or lake heightened with white.

Cloth of gold. For Cloth of Gold, take browne Oker and liquid Gold water, and heighten vpon the ſame with ſmall ſtrokes of Gold.

Changeable ſilke. For changeable ſilke, the water of Maſticot and redde leade for the heightning, deepen the ſame with ſappe greene.

Of other ſorts. A light blew, heightned with white, and deepned with Lake.

Straw colour. For a ſtraw cullour, Maſticot and white heightned with Maſticot, and deepened with Pinke.

Another, red leade deepened with Lake.

For yellowiſh garments, thinne pinke and deepned with pinke and greene.

Another

Another verditure deepned with ſappe green and heightned about the edges with gold.

For a Scarlet, vermillion deepned with Lake, and heightned with touches of Maſticot. Scar'et.

For a blacke Veluet, lay firſt your garment ouer with Iuory blacke, then heighten it with Cheriſtone blacke and a little white. Blacke Veluet.

For a blacke ſatten, vſe Cheriſtone blacke and white ſteepened againe with Cheriſtone blacke, laſtly with Iuory black as Elephants tooth burned &c. Blacke Satten.

Another, a faire blew deepned with lake and purfled with liquid gold.

For a white Satten, firſt very fine Ceruſe, which deepen with Cheriſtone blacke, which heighten againe with Ceruſe and fine touches where the light falleth. White Satten.

For a ruſſet ſatten, Indie blew and lake firſt thinne after deepened with Indie againe. Ruſſet Satten.

To ſhaddow ruſſet, take Cheriſtone blacke, and white for the ruſſet lay a light ruſſet then ſhadow it with white.

For purples, grinde lake and ſmalt together, you may alſo make them of blew bice, red lead and white light or darke as you will. Purple.

For an orient violet, grind Litmoſe blew Smalt, ſomwhat light Ceruſe ground heerewith maketh an orient colour for violets, Colombines and the like, but in their mixture let the blew haue the vpper hand. An orient violet.

To make a moſt pure green, take Verdigreaſe, and bruiſe it in a linnen cloth, and ſteepe it in Muſcadine or Malmeſie for twelue houres, or ſomewhat more, The moſt excellent.

then ſtraine it into a ſhell, and put therein a little ſappe greene, and it will be perfect, but put (I wiſh you) no gumme at all heerein.

To make a carnation or fleſh colour, grind Ceruſe well waſhed with red lead, or Ceruſe and vermillion Lake is not ſo good.

Out of Maſticot, Vmber, yealow Oker, Ceruſe Oker de Rous and Sea coale are made for the moſt part all manner of haire colours.

With a perfect and faire green mingled with Maſticot is made a Popingaie greene.

For a skie colour Venice Ceruſe and blew bice.

A darke skie colour you ſhall make of ſtone blew and white, orpiment burned maketh a marigold colour.

For a peach colour take Braſill water, Logwood water, and Ceruſe.

To make a Craine colour, mingle Ceruſe with Indie blew.

For a darke skie colour as in a thicke foggie and cloudy day mixe ſtone blew and white.

To make a light purple mingle Ceruſe with logwood water. You may moreouer take Turnſoile with a little Lake: mingled together with Smait or bice.

Take Ceruſe and Saffron, it maketh a deeper ſhaw colour.

Redde lead thinly laid and ſhadowed with brown of Spaine, maketh a walnut colour.

There be certaine berries to be bought at the Apothecaries called Venice berries, bruiſe them and put them into a ſhell with Alome, then put into a

little

little faire water, and within an hower it will bee a faire yealow to waſh withall. In grinding lampe black put into it a little ſugar, and into the reſt if you will excepting blew and greene.

Grind your blew verditure but lightly.

Your ſtone blew ſteepe onely in water, and it will bee ſufficient. To make your ſaffron ſhew fair ſteep it either in faire water or vineger.

White is ſhadowed with blacke and ſo on the contrary.

Yellow is ſhadowed with vmber and the okers.

Vermillion with Lake.

Blew bice with Indie.

Blacke coale with Roſet, &c.

Other inſtructions for the colouring of ſome other bodies.

To reſemble the fier take Maſticot and deepen it with Maſticot for the flame.

For a tree take Vmber and white wrought with vmber and deepened with blacke.

For the leaues, Sap green & green bice, the heightning verditure and white, or Maſticot and white.

For water, blew and white, deepened with blew and heightned with white.

For bankes, thin vmber, deepened with vmber and blacke.

For a feather Lake, frizeled with red lead: and ſo by your diſcretion you may iudge of the reſt: but I wiſh you euery day to doe ſomwhat in practiſe, but firſt to buy ſome faire prints to exerciſe your pencill withall.

CHAP. XXVI.

The manner of Annealing and Painting vpon glasse.

THere be sixe principall colours in glasse, which are Or, or yealow Argent, or white, Sables, Azure, Gules, and Vert, blacke, blew, red, and greene.

How to make your Or, or yealow vpon glasse.

Your yealow is made in this manner, take an old groate, or other peece of the purest and best refined siluer, that you can get, then take a good quantity of Brimstone, and melt it, when ye haue done, put your siluer into the Brimstone melted, and take it forth, gaine with a paire of pliers or small tongues, and light it at the fire, holding it in your tongues vntil it leaue burning: then beate your siluer in a brazen Morter to dust, which dust take out of the Morter, & laying it on your Marble stone, grinde it (adding vnto it a small quantitie of yealow Oker) with gum Arabeck water, and when you haue drawne with your pencell what you will, let it of it selfe throughly drie vpon the glasse.

Another faire Gold or yealow vpon Glasse.

Take a quantitie of good siluer, and cut it in small peeces: *Antemonium* beat to powder, and put them together in a crucible or melting cruse, and set them

on

on the fire, well couered round about, with coales for the ſpace of an houre: then take it out of the fire, and caſt it into the bottome of a candleſticke, after that beat it ſmall into powder, and ſo grinde it.

Note when as you take your ſiluer, as much as you meane to burne, remember to waye againſt it ſixe times as much yealow oaker as it waieth, and ſeuen times as much of the old earth, that hath beene ſcraped of the annealed worke, as your ſiluer waieth: which after it is wel groũd, put altogether into a pot, and ſtir it well, and ſo vſe it, this is the beſt yealow.

Argent or white.

Argent or ſiluer, is the glaſſe it ſelfe, and needeth no other colour, yet you may diaper vpon it with other Glaſſe or Chriſtall beaten to powder and ground.

Sables.

Take Iet, and the ſcales of Iron, and with a wet feather when the Smith hath taken an heat, take vp the ſcales that flie from the Iron, which you may doe by laying the feather on them, and thoſe ſcales that come vp with the feather, you ſhall grind vpon your painters ſtone, with the Iet and Gumme water, ſo vſe it as your gold aboue written.

Azure, Gules, and Vert.

Theſe three colours are to be vſed after one manner, you may buy or ſpeake vnto ſome merchant you are acquainted withall, to procure you what coloured beads you will, as for example, the moſt

and

and perfectest red beads, that can be come by, to make you a faire red, beat thē into powder, in a brazen Mortar, then buy the Goldsmiths red Ammell, which in any case let be very transparent & throughshining, take off the beads two pearles, & of the Ammell one part, and grinde them together as you did your siluer, in the like sort may you vse all the other colours.

Another faire red vpon Glasse.

Take a quantity of Dragons bloud, called in Latine *Sanguis Draconis*, beate it into fine powder in a Mortar, and put it in a linnen cloth, and put thereto strong Aquauitæ, and straine them together in a pot, and vse them when you need.

Another excellent greene vpon Glasse.

Take a quantity of vertgrease, and grinde it very with Turpentine, when you haue done, put it into a pot, and as often as you vse it warme it on the fire.

To make a faire Carnation vpon a Glasse.

Take an ounce of Tinne-glasse, one quarter of gum, of Iet three ounces, of red Oker fiue ounces, and grind them together.

Another blacke.

Take a quantity of yron scales, and so many copper scales, and waie them one against another, and halfe as much Iet, and mixe them well together.

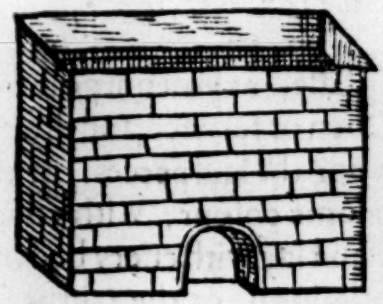
Before you occupie your scales, let them be stamped small, and put them into a cleane fire shouell, and

and ſet them vpon the fire till they be red hote, and they will be the better.

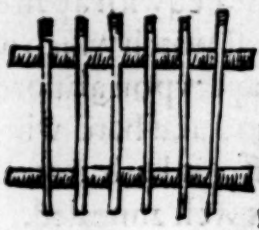
Another Carnation.

Take a quantitie of Iet, and halfe as much ſiluer, ſcumme, or glaſſe tinne, and halfe as much of Iron ſcales, a quarter as much of gumme, and ſo much red chalke as all theſe do waie, and grind it.

The manner of annealing your glaſſe, after you haue laid on your colours.



Take brickes, and therewith make an Ouen foure ſquare, one foote and a halfe high in this manner: and raiſe it a foot and a halfe high. when you haue done, lay little barres of Iron ouerthwart it thus: three or foure, or as many as will ſerue, then raiſe it aboue the barres one foote, and a halfe more, then is it high enough: when you purpoſe to anneale, take a plate of Iron made fit for the aforeſaid Ouen, or for want thereof, take a blew ſtone, ſuch as they make Hauer or Oten cakes, vpon which being made fit for the aforeſaid Ouen, lay it vpon the croſſe barres of Iron: that done, take ſleekt lime, and ſift it through a fine ſiue into the Ouen, open the plate or ſtone, and make a bed of lime, then lay your



glaſſe which you haue wrought and drawne before, vpon the ſaid bed of lime, then ſift vpon the ſaid glaſſe, another bed of lime, and vpon that bed lay other glaſſe, and ſo by beddes you may lay as much glaſſe as the Ouen will containe: prouiding alwaies, that one glaſſe touch not another. Then make a ſoft fire vnder your glaſſe, and let it burne till it be ſufficiently annealed: it may haue (you muſt note) too much or too little of the fire, but to prouide, that it ſhall be well, you ſhall doe as followeth.

To know when your glaſſe is well annealed.

Take ſo many peeces of glaſſe, as you purpoſe to lay beds of glaſſe in your Ouen or furnace, and draw in colours what you will vpon the ſaid peeces, or if you wipe them ouer with ſome colour, with your finger onely it is enough: and lay with euery bed of your wrought & drawne glaſſe one of the ſaid peeces of glaſſe, which are called watches, and when you thinke that they are ſufficiently annealed with a paire of pliers or tongs, take out of the firſt watch which is the loweſt, and next to the fire, & lay it vpon a boord vntill it be cold: then ſcrape it good and hard with a knife, and if the colour goeth off, it hath not enough of the fire, and if it hold it is well annealed.

VVhen you would occupie any oyled colour in glaſſe, you ſhall once grinde it with gum water, and then temper it with Spaniſh Turpentine, and let it drie as neere the fire as may be, then it is perfect.

THE

THE SECOND BOOKE of *Drawing and Limning.*

CHAP. I.

Teaching how, according to truth to purtract and expresse, *Eternitie, Hope, Victorie, Pietie, Prouidence, Vertue, Time, Peace, Concord, Fame, Common Safetie, Clemencie, Fate, &c.* as they haue beene by Antiquitie described either in Comes, Statues, or other the like Publike Monuments.

Eternitie.

THE most ancient picture of Eternitie, was expressed in the forme of a faire Lady, hauing three heads, signifying those three parts of time, *viz.* Time past, Present, and to come, in her left hand a Circle pointing with her right fore-finger vp to heauen, the Circle shewes she hath neither beginning nor end, and those three heads not altogether vnproper to her, for saith *Petr.*

Non haura luogo, fu, Sara, ne era *In Trionfi.*
Ma è solo in presente, et hora et hoggi
Et sola eternita raccolta, è vera.

In the Meddals of *Traian* and *Domitian*, ſhe is figured ſitting vpon a Sphere, in one hand the Sunne, in the other the Moone, by her ſitting is ſignified her perpetuall conſtancie.

Auguſtus Cæſar cauſed her to be ſtamped in his coine in the forme of a Ladie with two heads crowned vnder her feete, written *Æternitas Auguſti*, and theſe letters *S C*.

In the Meddals of *Fauſtina*, ſhe is drawne with a vaile, and in her right hand the Globe of the world.

In another ancient Meddall I haue ſeene her drawne in greene, with a ſpeare in her left hand, with her right hand reaching forth w th theſe letters. *Clod. Sept. Alb. Aug.*

Hope.

Hope by the Ancients was drawne in the forme of a ſweete and beautiful child in a long Roabe hanging looſe, ſtanding vpon the tip-toes, & a treyfoile or three leaued graſſe in the hand. Hope hath her infancie and encreaſe, the amiable countenance, the pleaſure & delight ſhe bringeth the looſe garment ſhewes ſhe neuer pincheth or bindeth, truth, but alloweth the largeſt ſcope, the treyfoile of all other herbs firſt appeareth greene, her ſtanding on tiptoe, ſhewes ſhe neuer ſtandeth firme and certaine.

In the Meddals of Gold of the Emperour *Adrian* and *Claudius*, ſhe is is draw like a Ladie all in greene, with one hand holding vp the skirt of her garment, in the other a goblet with a Lilly in the ſame, and theſe leters *R. P.*

Elſewhere

Elſewhere ſhee is drawne in yellow with a flowry plant in her hand, her garment alſo embroydered with ſundry flowers, as Roſes, Violets, Daffadils &c. in her left hand an Anchor.

Shee is alſo expreſſed all in greene with a Garland of ſundry flowers vpon her head giuing a *Cupid*, or Loue ſuck, for indeede ſhe is the food of loue. *Amor ſine ſpe, non attinet finem deſiderii*, ſaith *S. Auguſtine.*

Victory.

Victory (as *Heliodorus* reports) was expreſſed by the ancients in the forme of a Lady, clad all in Gold, in one hand a Helmet in the other a pomgranate, by the helmet was meant force & ſtrength of the body by the pomgranate vnity of wit and counſell, in the Meddals of *Octauius* ſhe is portraitured with wings ſtanding vpon a baſe, in one hand a Palme, in the other a Crowne of Gold, with theſe words, *Aſia recepta.*

The ſea victory of *Veſpaſian*, was a Ladie holding a Palme in her hand, at her foote the prow of a ſhip.

The ſame *Veſpaſian* cauſed alſo a Columne to bee erected in *Rome*, vpon whoſe toppe there was the prow of a ſhip, which being called in Latine *Roſtrum* gaue the name to the common pulpit or pleading place in Rome, where thoſe excellent Orations of *Tullius Hortenſius* and others were made beeing framed and built of the prowe of thoſe ſhips of *Antium* which the Romanes ouerthrew and tooke in the riuer of *Tiber* in memory of ſo notable a victory.

The victory by land of *Veſpaſian* was a Lady winged

ged writing theſe words in a ſhield (neere a palme tree) *Iudea Capta.*

Titus his ſonne gaue her without wings, (as *Pauſanias* reports the Athenians did, who drew (her p- niond) becauſe ſhe could not flie awaie but euer re- maine with him.

Auguſtus would haue her with wings ready to fly ſtanding vpon a Globe, with a Garland of baies, in one hand, in the other the Cornet of the Emperour with this word *Imperator Cæſar.*

Lucius Verus drew Victory in the forme of a tall Souldier a helmet vpon his head, in his right hand a ſpeare, in his left hand a Trophey laden with the ſpoiles of the enemy.

Domitian deuiſed after his Germane Conqueſt Victory in forme of a Lady writing within a ſhield hanging vpon a tree, neere whome ſate a comely virgine mourning and leaning with her cheek vpon one hand.

Piety.

Piety is drawne like a Lady of Solemne chear, and a ſober countenance, in her left hand a ſtorke, her right arme ſtretched ouer an Alter with a ſword in her hand, by her ſide an Elephant and a child.

The Storke is ſo called of στοργη which is the naturall or reciprocall loue the child beareth to the parent, or the parent to the childe, of which this bird hath euer beene an Embleme for the loue and care ſhe hath of her parents being old.

The ſword and Alter declares her readineſſe in offering her ſelfe for the defence of Religion.

The

The Elephant aboue all beasts is thought to haue a secret and naturall instinct of pity, *Plutarch* and *Ælian* affirme that they adore and worship the Sun at the rising, *Pliny* addeth the new Moone: *Ælian* moreouer reporteth that they haue a care of interring their dead, and that if they finde one dead, they will doe their best to couer him with earth, and no meruaile, if it be true, which *Oppian* writeth of them that they can prophecie, and which is more as *Dion* saith, that they haue knowledge of what is done in Heauen.

The Ægiptians resembled *Piety* by *Bitonis* and *Cleobis*, drawing by the necks their mother in a chariot to the Temple of *Iuno*.

Antonius Pius gaue her in his money, like a Lady with a Censer before an Altar.

Peace.

Peace (as I haue yet to shew in an ancient peece of coine stamped about *Augustus Cæsars* time) is drawne like a Lady, in her right hand holding a *Caduceus* downward toward the earth, where lieth an hideous serpent of sundry colours, with her other hand couering her face with a vaile, as loth to behold the serpent: the word vnder is *Pax Orb. Terr. Aug.* It being the time of the birth of our blessed Sauiour Iesus Christ, when there was a generall peace ouer the whole world.

Caduceus among the Romanes was the name of a wand so called a *Cadendo*, because at the sight thereof presently all quarrels and discord ceased, and it was car-

carried by their *Herralds* and embaſſadors, as an enſigne of peace.

Traian gaue a Lady in her right hand an Oliue branch, in her left a *Cornucopia*.

The *Oliue* is giuen as the Embleme of Peace, becauſe of all other trees if it may grow free from annoiance as in times of peace it becommeth the moſt fruitfull.

In certaine peeces alſo of *Sergius Galba*, ſhee is reſembled by a faire Lady ſitting with an Oliue bow in one hand, and a Club in the other, vnderneath *Pax Auguſt. Et S. C.*

Her beauty and ſitting ſignifie the quiet of the mind in times of peace, by her Club is meant bodily ſtrength.

In the Medals of *Titus* ſhee is figured like a Lady in one hand; an Oliue branch with the other, leading a lambe and a woolfe coupled by the necks in one yoke.

Vertue.

Vertue in moſt of the olde Romane ſtatues and coines (as in thoſe of *Maximinus*, *Geta*, *Traian*) was repreſented by *Hercules*, naked with his Lions skin, and knotted Clubbe, performing ſome one of his labours (as at this day hee is ſeene in a goodly ſtatue in the pallace of Cardinall *Farneſs* in Roome) *Hercules* being nothing elſe: but Vertue hath his name in Greeke Ηραχλῆς *quaſi* ἥρας κλέος *Iunonis gloria vel quia* κλέει τοὺς ἥρως *Celebrat aut commemorat Heroas*, which is the property of Vertue, hee is drawne naked to ſhew the ſimplicity of Vertue, being as the common

common saying is *nudo homine contenta.*

In the peeces of *Geta* hee is drawne offering to strike a Dragon keeping an Apple tree, by the Dragon are meant all manner of lusts, by his Lions skin magnanimity, by his oken Club is signified Reason ruling the Appetite, the knottines thereof, the difficulty they haue, that seeke after Vertue.

In the Capitol in Rome he was framed in a goodly stature guilt al ouer, in his hand three golden Apples designing the three Heroicall vertues, which are 1. Moderation of Anger, 2. Temperance in Couetousnesse, 3. The despising of pleasures.

Domitian Galienus and *Galba* gaue her like an *Amazon* with a sheeld and sword holding a lance, setting one foote vpon the World.

Lucius Verus a Bellephoron, & the *Chimæra* taken by *Alciate* for the Embleme of vertue and Heroicall Fortitude.

Prouidence.

A Lady lifting vp both her hands to Heauen with this worde *Prouidentia Deorum*. In the Meddals of *Probus* a Lady in a Robe in her right hand a Scepter, in her left a *Cornucopia*, a Globe at her feete.

Of *Maximinus* carrying a bundle of Corne, with a speare in one hand.

Time.

I haue seene time drawne by a painter standing vpon an old ruine, winged, and with Iron teeth.

But I rather allow his deuise that drew him an old man in a garment of starres, vpon his head a Gar-

land of Roſes, reaes of Corne and dry ſtickes, ſtanding vpō the Zodiack (for he hath his ſtrength from heauen) holding a looking glaſſe in his hand, as beholding onely the preſent time) two children at his feete, one fat, and well liking, the other leane, writing both in one booke vpon the heade of one, the ſunne vpon the other, the Moone.

Hee is commonly drawne vpon tombes in Gardens, and other places an olde man bald, winged with a Sith and an hower glaſſe.

Concord.

Concord was drawne ſitting in her right hand a charger, or platter for ſacrifice in her ſelfe, a *Cornucopia*, the word *Concordia Augg. Et. S.C.*

Concordia Militaris Nerua Imp. A Lady in her right hand the beake of a ſhippe, vpon which ſtandeth a flagge about the middle of the ſtaffe of the ſame, two hands ioyned, the word *Concordia Exercituum.*

Pierius Valerianus out of *Democritus* would haue *Concord* like a faire Virgin holding in one hand a pomgranate, in the other a bundle of Mirtle, for ſuch is the nature of theſe trees, that if they bee planted, though a good ſpace one from the other, they will meet, and with twining one embrace the other.

In Fauſtinas meddals ſhe is repreſented by crows, as may bee ſeene in *Alciates Emblems.*

In another place ſhe is ſhewed with a Scepter, hauing flowers bound to the toppe of the ſame, and in her arme a bundle of greene rods.

Fame

Fame.

A Lady clad in a thinne and light Garment, open to the middle thigh, that ſhe might runne the faſter, two exceeding large wings, her garments embroydered with eies and eares, blowing of a trumpet, as ſhee is deſcribed by the Poet *Virgill.*

Captiue Fame.

A Lady in a long blacke robe painted with *Puttines*, or little Images with blacke wings a trumpet in her hand.

Salus publica, or common ſafety.

A faire childe holding a gobiet in the right hand, offering the ſame to a ſerpent, in the other hand a wand, the word *Salus. Pub. Auguſti.*

Clemence.

A Lady ſitting vpon a Lion, holding in one hand a ſpeare, in the other an arrow, which ſhee ſeemeth to caſt away from her with theſe words, *Indulgentia Aug. Incar.*

Among the Meddals of *Nitellius* ſhe is expreſſed ſitting with a bay branch in her hand, and a ſtaffe lying by her.

Fate.

Fate is drawne like a man in a faire long flaxen robe looking vpward to certain bright ſtarres compaſſed about with thicke clouds, from whence there ſhall hang a golden chaine, as it is deſcribed by *Homer* in the eight of his *Illiades*, which chaine ſignifieth nothing elſe but the coniunction of diuine with humane things on which they depend as on their cauſe *Plato* holds this chaine to be the power of the diuine ſpirit & his heate Flax was the hieroglyphick of Fate among the *Ægiptians*, as *Pierius Valerianus* noteth.

Felicity

Lulia Mammea gaue Felicity like a Lady sitting in an imperiall throne, in one hand a *Caduceus*, in the other a *Cornucopia*.

Fecundity.

Among the *Meddailes* of *Faustina* shee is described in the forme of a Lady sitting vpon a bedde, two little infants hanging about her necke.

Security.

Is expressed among the *Meddailes* of *Gordianus* by a Lady leaning against a pillar, a scepter in her hand before an Altar.

Money.

Was among the *Græcians* represented by a Lady, in a garment of white, yellow, and tawny or copper color, in her hand sundry stamps by her side a Ciuet cat which was stamped in the Grecian coin, and was (as *Plutarch* saith) the Arms of the *Athenians*.

Dissimulation.

A lady wearing a vizard of two faces, in a long Robe of changeable colour, in her right hand a Magpie, the Poet *Spencer* described her looking through a lattice.

Equality.

A Lady lighting two torches at once.

Matrimony.

A young man standing vpon his shoulder a double yoke, his legges fast in a pair of stocks, in his hand a Quince, in token of fruitfulnesse, which by the laws of *Solon* was giuen to the Brides of Athens vpon the day of their Marriage, for further variety of these and the like deuises, I referre you to my Emblemes Dedicated to *Prince Henry*.

CHAP.

CHAP. II.

The manner of expreſsing and figuring Flouds, Riuers, all ſorts of Nymphes: The Muſes, Plants, Windes, Faunes, and Satyres, the Seaſons and Monthes of the yeare, &c.

Of Flouds and Riuers.

IN deſcribing Flouds and Riuers, you muſt principally obſerue the adiuncts and properties of the ſame, which conſiſt either in ſome notable accident done neere them: Some famous Citie ſituate vpon their bankes, trees, fruits, or reeds, by ſhew of ſome fiſh proper to their ſtreames onely, their heads or firſt fountaines, their windings and turning noiſe in their falles, &c you ſhall beſt place the Citie vpon their heads, their fruits in a *Cornucopia*, reeds, flowers and branches of trees in their garlands, as for example.

The Riuer Tiber.

The riuer Tiber is ſeene expreſſed in many places in Rome, but eſpecially in the Vaticane, in a goodly ſtatue of Marble lying along (for ſo you muſt remember to draw them to expreſſe their leuelneſſe with the eateh) holding vnder his right arme a ſhee-wolfe with two little infants ſucking at her teates leaning vpon an vrne or pitcher, out of the which iſſueth his ſtreame, in his left a *Cornu-copia* with all

manner of delicate fruits, with a graue countenance, and long beard, a garland of ſundrie ſweete flowers vpon his head, reſting his right leg vpon an Oare, to ſhew it was nauigable and commodious for traffike.

The Riuer Arnus.

Arnus is another famous riuer of Italy, and is drawne like an old man, leaning vpon his pitcher, powring forth water vpon his head, a garland of beech, by his right ſide a Lion holding forth in his right paw a red Lilly or flower De luce, each being the ancient armes of the chiefe Citie of Toſcanie, through the which this riuer paſſeth: by his beechen garland is ſignified the great plenty of beech trees, which grow about *Faſterona* in the *Appenines*, where Arnus hath his head.

The Riuer Po, or Padus.

Po is drawne with the face of an Oxe a garland of reedes vpon his head, or rather of Poplar as well for the great abundance of thoſe trees vpon his bankes, as in regard of the fable of the ſiſter of *Phaeton*, whom the Poets faine ſtrucken with lightning from heauen, to haue beene drowned in the riuer, he hath the head of an Oxe, becauſe of the horrible noiſe and roring, he maketh his crooked bankes reſembling the hornes, as *Sernius* and *Probus* writes.

The Riuer Nilus.

Nilus at this day is ſeene in the Vaticane in Rome, cut out in white marble, with a garland of ſundrie fruites

fruits and flowers, leaning with his left arme vpon a Sphinx from vnder his bodie issueth his streame, in his left arme a *Cornu-copia* full of fruits and flowers on one side, a Crocodile on the other, sixteene little children smiling and pointing to the floud.

The Sphinx was sometime a famous monster in Ægypt, that remained by conioyned Nilus, hauing the face of a Virgin, and the bodie of a Lion, resembling bodily strength and wisedome.

The Crocodile, the most famous Serpent of Ægypt, who hath his name ἀπὸ τοῦ κρόκου δείδειν from the feare he hath of Saffron, which hee cannot endure, wherefore those in Ægypt that keepe Bees set great store of Saffron about the hiues, which when hee seeth, hee presently departeth without doing any harme.

The sixteene children resemble the sixteene cubits of height, being the vtmost of height of the flowing of Nilus, their smiling countenances, the commoditie it bringeth, gladding the hearts of the drie and poore sunburnt inhabitants.

The Riuer Tigris.

Tigris (as appeareth in the Meddals of *Traian*,) was drawne like an old man as the rest, and by his side a Tyger.

This beast was giuen him aswell in regard of his swiftnesse, as of the place which he passeth, where are said to be great store of Tigers.

This riuer hath his head or beginning in Armenia the greater, in a large plaine named *Elongosin*, and winding through many countries, at the least with ten

ten branches or ſtreams disburthens himſelfe within the Perſian Sea.

The Riuer Danubius, or the Donow

Danubius among the ancient Meddals of *Traian* the Emperour afore ſaid, is repreſented with his head couered with a veile.

He is ſo drawne, becauſe his beginning or head is vnknowne, whereupon as I remember *Auſonius* ſaith, *Danubius perÿt caput occultatus in ore.*

The Riuer Achelous.

Achelous is deſcribed by *Ouid* to bee crowned with willow, reeds, &c. hee hath two vrnes or pitchers, the one powring out water, the other emptie, with a horne vpon one ſide of his head, vpon the other the appearance of another broken deſcription being grounded vpon that fable of *Hercules*, who for *Deianiras* ſake turned both his ſtreames into one ſhadowed in his combating him in the likeneſſe of a Bull, and breaking off one of his hornes: Whereupon one of his vrnes are emptie.

This riuer is one of the moſt famous of al Greece, diuiding Ætolia from Arcadia, and ſo falling into the Sea.

The Riuer Ganges.

I haue ſeene this riuer with wonderfull art cut out in white Marble, bearing the ſhape of a rude and barbarous ſauage, with bended browes of a fierce and cruel countenance, crowned with Palme, hauing (as other flouds) his pitcher, and by his ſides a *Rhinoceros.*

His

His crabbed lookes ſignifie the ſauage vnciuility of the people in thoſe parts being for the moſt part cruell, runnagates, and notorious theeues.

This riuer runneth through India, and hath his head from a fountaine in Paradiſe.

The Riuer Indus.

Indus is comonly deſcribed with a graue and Iouiall aſpect, with a garland of his countrey flowers by his ſide a Camell, the beaſt hath his name from χάμαι, that is, on the ground he is repreſented pleaſantly graue, becauſe the Eaſt Indians are held to bee the moſt politique people of the world, as our countrymen haue had good experience among thoſe of *China, Iaua, Bantam*, and in other places in thoſe Eaſterne parts.

This is the greateſt riuer in the world, receiuing into his channell threeſcore other mightie and famous riuers, and aboue an hundred leſſer.

The Riuer Niger.

This riuer is pourtracted like a tawney or blacke Moore, with a coronet of Sunbeames reſting vpon his vrne by his ſide a Lion.

The Sunbeames repreſent the exceeding heat of that clime lying vnder the burning Zone whoſe Inhabitants are the Moores.

The Lion is proper to *Mauritania* and *Barbarie*, where are bred the fierceſt in the world.

Thus haue I broken the Ice to inuention, for the apt deſcription and liuely repreſentation of flouds and riuers neceſſary for our Painters and Poets in

their pictures, poems, comedies, maskes, and the like publike ſhewes, which many times are expreſſed for want of iudgement very groſly and rudely.

CHAP. III.

The Nymphes in generall.

THis word *Nymphe* in Greeke νύμφη properly ſignifieth a bride hauing the etymon from νέον and φαίνεσθαι, becauſe ſhe appeareth to the world, as it were a freſh & new creature, hēce thoſe virgin goddeſſes of the woods, & waters had the name of Nymphes, or as ſome will from water, *Nympha quaſi lympha* by changing L. into N. after the dorick dialect which may very well be, ſince by this word *Nymphe* is meant nothing elſe but by allegory the vegetatiue humour or moiſture that quickneth and giueth life to trees, plants, herbs and flowers, whereby they grow and increaſe, wherefore they are fained to bee the daughters of the Ocean, the mothers of flouds, the nurſes of *Bacchus*, goddeſſes of Fields, who haue the protection and charge of Mountaines, feeding of heards, woods, medowes, trees, and in generall the whole life of man.

Napæa or Nymphes of the mountains.

They are called of Νάπος, which is the top of an hill or wooddy valley, they would be drawne of a ſweete and gracious aſpect in mantles of greene girded about them vpon their heads garlands of humi-

hunniſuckles, woodbine, wild roſes, ſweet Marioram and the like. Their action ſhould be dancing in a ring, compoſing a garland or gathering flowers.

Dryades and Hamadryades, Nymphs of the woods.

They haue their name of Δρυς an Oake, theſe muſt be drawne not of ſo faire a hew, but of a browne or tawny complexion, no ornament vpon their heads, their haire thicke like moſſe, their attire of darke greene, of the colour of the barke of trees. They are called *Hamadryades*, becauſe as they haue their birth and beginning with the trees, ſo (ſaith *Appollonius*) they die together with them.

Naiades or the Nymphes of flouds.

You ſhall make them very beautifull with armes and legs naked, their haire cleare as Criſtall, vpon their heads garlands of water-creſſes, and their red leaues with pitchers powring out water.

They haue their names from *Nao* to flow or dubble as the water doth from a fountaine.

Dianas Nymphes would be arraid in white, in ſigne of their virginity, their garments gyrt cloſe about them, as *Virgil* & *Claudian* deſcribe them, their armes and ſhoulders naked, bowes in their hands, and quiuers by their ſides.

Diana hath her name of Διαίνω which is to moyſten which is proper to the Moone, being by nature cold and moiſt, and is fained to be a goddeſſe huntreſſe, becauſe they thought in times paſt the night to be fitteſt time for that ſport, whereupon *Horace*

perhaps thought hunters wiues had wrong lying many a cold night without their husbands.

CHAP. IIII.

The Ocean:

HE is repreſented like a ſurley old fellow with a thicke beard, long and vnkembed lockes, quite naked, ſaue gyrt about the middle with a Seales skinne or ſhips ſaile laying his legge ouer a Dolphins backe, in his hand the ſterne of a ſhip, Anker, Oare, or the like.

He is painted old, becauſe he is of equall age with our common mother the earth, of fearefull and ſower aſpect, by reaſon of his often commotion and raging, he hath his name from ὠκυς, which is ſwift, and ſuddenly violent.

Thetis.

A Ladie of ſomething a browne complexion, her heire diſheueld about her ſhoulders, vpon her head a Coronet of Periwinckle and Eſcallop ſhelles in a mantle of Sea-water greene about her necke and armes, chaines and bracelets of Amber, in her hand a branch of red Corrall.

Her name importes a nurſe, becauſe ſhe giues moiſture to euery thing, her complexion agreeth with the colour of the Sea, being many times at the Sunne riſing and ſetting, as *Ariſtotle* ſaith, of a dark red or purple colour

Galatea.

Galatea.

A moſt beautifull young Virgin, her hayre with a careles grace falling about her ſhoulders like threds of ſi uer, at each eare a faire pearl hanging, of which alſo ſhe ſhall haue a chaine many times doubled about her necke and left arm, a Mantle of moſt pure, thinne and fine white, wauing as it were by the gentle brething of the air, viewing in her hand a ſpunge being made of the froth of the Sea.

Shee hath her name from γαλα, which is milke, as being of the cullour of the ſame froth.

Iris or the Rainebow.

A Nymphe with large wings diſpred in the forme of a ſemi-circle, the feathers ſet in ranckes of ſundry colours, as purple yellow, greene, redde, &c. Her haire hanging before her eies, her breaſt in form of a cloud, drops of water falling from her body, ſtanding if it may bee ſo deuiſed in a iuſt or thicke cloud in her hand, *Iris* or the flower deluce, ſome giue her wings to her feete agreeable to *Homers* ποδας ὠκεα ιρις ſhe is ſaid to be the meſſenger of the Gods, *Virgil* often makes her the Meſſenger of *Iuno*, allegorically taken for the aire, when he ſaith.

Irin de cælo miſit Saturnia Iuno.

Aurora or the Morning.

Aurora is drawne like a young maide with carnation wings, in a mantle of yellow, in her forehead a ſtarre with the appearance of certaine golden ſunbeames from the crowne of her head riding vpon

Pegaſus ſome giue her a light in her hand, but in ſtead of that I rather allow her a Viol of deaw, which with ſundry flowers ſhe ſcattereth about the earth.

Her dreſſing agreeth well with thoſe Epiſtles of *Homer* κροκοπεπλος, and of *Virgil Crocco velamine fulgens*. Her Carnation wings with her Epithite of ροδοδακτυλος, or the roſie fingred Morne.

Her riding vpon *Pegaſus* ſheweth her ſwiftnes, & how ſhee is a friend to all ſtudies eſpecially to poetrie and all ingenious and pleaſant inuentions.

CHAP. V.

The Nine Muſes.

THe Muſes in auncient time were repreſented by nine faire, young, and gratious Virgins, they had the name of Muſes, as *Euſebius* ſaith παρα το μυειν which is to inſtruct, becauſe they inſtruct & teach the moſt honeſt and commendable diſciplines and *Orpheus* in his himnes declareth how they firſt taught religion and ciuility amongſt men.

Clio.

Clio the firſt hath her name from praiſe or glory and is drawne with a Garland of baies in her right hand, and a Trumpet in her left, a book, vpon whoſe outſide may be written, *Thucidides* or the name of ſome other famous Hiſtorian.

Enterpe

Euterpe.

Euterpe is crowned with a wreath of ſweet flowers, holding in each hand ſundry wind inſtruments, ſhe hath her name from giuing delight, *Diodorus* attributes vnto her all kind of learning.

Thalia.

Thalia ſhould be drawne with a wanton and ſmiling countenance vpon her head a Garland of Iuy, in her left hand a vizard on a robe of Carnation embroydered with light ſiluer twiſt, and Gold ſpangles: her iuy ſhewes her prerogatiue ouer Comical Poeſie: her maske Mantle and pumpes are ornaments belonging to the ſtage.

Melpomene.

Melpomene would bee repreſented like a Virago or manly Lady, with a Maieſticke & graue countenance vpon her head a moſt rich dreſſing of Pearle, Diamonds, & Rubies holding in her left hand ſcepters with crownes vpon them, other crowns & ſcepters lying at her feete, in her right hand a naked poniard, in a pall or mantle of changeable Crimſon, & black buskins of ſiluer, with Carnation blacke and white Ribands, on her feete her high Cothurn or Tragicke pantofles of redde Veluet and gold beſet with pearles and ſparkes of Rubies, her grauity befitteth Tragike Poeſie, her pall and pantofles were inuented for the ſtage by the Greeke Poet *Æſchilus*, as *Horace* teſtifyeth.

Polym-

Polymnia,

Polymnia ſhall bee drawne as it were acting her ſpeech with her forefinger all in white, her hair hanging looſe about her ſhoulders, reſembling wiery gold, vpon her head a Coronet of the richeſt and rareſt iewels entermixt with ſweet flowers, in her left hand a booke, vpon whoſe outſide ſhall bee written *Suadere.*

To this Muſe al Rhetoricians are beholden, whoſe patron is the Coronet of pretious ſtones ſignifiing thoſe rare gifts which ought to bee in a Rhetorician viz: *Inuention*, *Diſpoſition*, *Memory*, and *Pronuntiation*, her white habite declares the ſincerity which ought to be in Orators, her name imports much Memory.

Erato.

Erato hath her name of *Eros* which is Loue, draw her with a ſweete and louely countenance, her temples gyrt with Mirtle and roſes (both of auncient time Dedicated to *Venus*) bearing a heart with an Iuory key, by her ſide a prety *Cupid* or *Amorino* winged with a Torch lighted in her hand, at his backe, his bow and quiuer.

Terpſichore.

Terpſichore would bee expreſſed with a merry countenance playing vpon ſome inſtrument, vppon her head a coronet of feathers of ſundry colours, but eſpecially thoſe greene feathers of the Poppiniaie, in token of that victory, which the Muſes got of the *Syrenes*, and the daughters of *Pierius* and *Euripus*, by ſinging (as *Pauſanias* reports) who after were turned into poppiniaes or wood-peckers as *Ouid* writes.

Vra-

Vrania.

Let Vrania bee ſhowne in a robe of Azure, imitating the Heauen vpon her head a Coronet of bright ſtarres, in her hand a Globe repreſenting the celeſtiall ſpheres. Her name imports as much as heauenly, for it is her office to deſcribe heuen, and the ſpheres, *vrania cæli motus ſcrutatur et Aſtra.*

Calliope.

Calliope would bee painted richeſt of all the reſt, vpon her head a Coronet of gold as queene of her fellowes howſoeuer we heere giue her the laſt place vpon her left arme, many garlands of bay in ſtore for the reward of Poets, in her right hand three bookes, whoſe titles may be *Illiadoes*, *Odyſſeos*, and *Æneidos*, as the worthieſt of *Poetry*.

I haue thus briefly giuen you the draught of this faire company, as *Fuluius Vrſinus* reports they are deſcribed in the *Middals* of the auncient family of *Pomponia*, the rather becauſe their deſcription agreeth with the inuention of *Virgil*, and the reſt of the auncient Poets.

CHAP. VI.

Pan and the Satires.

THis word *Pan* in Greeke signifieth *All*, or the Vniuersall, and indeede he is nothing else but an Allegoricall fiction of the World, hee is painted with a Goates face, red blowen cheekes, vpon his head two hornes standing vpright, about his shoulders a panthers skinne, in one hand a crooked sheepehooke, in the other a pipe of seauen reedes, compact with waxe together: from the middle downewards hee beareth the shape of a Goate, in this manner hee is expressed by *Boccace* and *Silius Italicus*.

His hornes signifie the sunne and Moone.

His redde and fiery face the Element of burning fire.

His long beard noteth the aire and fire, the two Masculine Elements, exercising their operation vpon Nature being the Feminine.

His Panthers skinne represents the eight sphere or starry firmament, being the highest sensible Orbe couering the earth.

The redde shewes the soueraignty of Nature, guiding and destining each creature to his proper office and end: his pipe, how that hee was the first inuentor of Country Musicke according to *Virgill*, *Pan primum calamos, &c.*

His nether parts of a Goate declare the inequality of the earth beeing rough and shagged as it were with

with trees plants hills,&c.

The *Satyres* haue their names from Σάλη, and as *Pliny* teſtifieth were found in times paſt in the Eaſterne mountaines of *India* Lib.7 cap.2.

S.*Hierom* in the life of *S. Anthony* reporteth, that he ſaw one of theſe in his time: *vidi homunculum (inquit) aduncis naribus, et fronte cornibus aſpera cui extrema corporis in caprarum pelles deſinebant &c.* but the truth hereof I will not raſhly impugne, or ouerboldly affirme.

The 4. Winds.

Eurus or the Eaſt wind.

Eurus as all the other Winds muſt be drawn with puffed and blowne cheekes, wings vppon his ſhoulders, his body the colour of the tawny Moore, vpon his head a red ſunne.

The Mooriſh colour ſhewes his habitation to be in the Eaſt, the redde ſunne, an effect of his blowing.

Zephyrus or the weſt wind.

Zephorus you ſhall ſhew a youth with a merry countenance, holding in his hand a ſwan with wings diſplaied, as about to ſing, becauſe when this wind bloweth, the ſwan ſingeth ſweetlieſt, vpon his head a Garland of all manner of ſweete flowers of the ſpring: thus he is deſcribed by *Philoſtratus*, for with his gentle and warmé breath, hee bringeth them forth, which *Petrarch* as liuely depainteth in that ſonnet of his, which with *Gironimo Conuerſi* and many mo excellent Muſitians I haue laſtly choſen for a ditty in my ſongs of 4. and 5. parts being a ſubiect farre fitter then fooliſh and vaine loue, to which our

excellent Muſitians are ouermuch addicted.

Zephiro torna e'l bel tempo rimena
Ei fiori, e'l herbe ſua dolce famiglia
E gioir progne, e pianger Filomena
E primauera candida e vermiglia, &c.

Zephyrus is ſo called of the Grecians, *quaſi* ζωηφόρον bringing life, becauſe as I ſaid, it cheriſheth and quickneth all things.

Boreas, or the North winde.

Boreas is drawne like an old man with a horrid and terrible countenance, his heire and beard quite couered with ſnow, or frozen with Iſeickles, with the feete and taile of a Serpent, as hee is deſcribed by *Ouid* in his Metamorphoſis.

Auſter or the South wind.

Auſter is drawne with head and winges wet, a pot or vrne powring forth water with the which ſhall diſcend frogs, graſhoppers, caterpillers, and the like creatures as are bred by much moiſture. The South wind of his owne nature is cold and drie, and paſſing through the burning Zone ere it commeth to vs, it receiueth heate and moiſture from the abundance of raine, thus the nature of it being changed, it commeth vnto vs hot and moiſt, and with heate it openeth the earth, whereby the moiſture multiplied cauſeth clouds and raine.

CHAP.

CHAP. VII.

The twelue moneths of the yeare.

March.

MArch is drawne in tawny with a fierce aſpect, a helmet vpon his head to ſhew this moneth was dedicated to *Mars* his father, the ſigne *Aries* in his right hand, leaning vpon a ſpade, in his left hand Almond bloſſomes and ſcients vpon his arme and basket of garden ſeeds. The Spring beginneth in the ſigne, wherupon ſaith *Arioſto*.

Ma poi che il ſol uell animal diſcreto
Che porto Phriſio illumiò la ſfera &.

Aprill.

Aprill a young man in Greene with a garland of Mirtle, and hawthorne buds winged (as all the reſt of the moneths) in one hand Primroſes and Violets, in the other the ſigne *Taurus*, this moneth hath the name *ab aperiendo* ſaith *Varro*, becauſe now the earth beginnes to lay forth her treaſures to the world.

May.

May muſt be drawne with a ſweete and amiable countenance, clad in a Robe of white and greene, embraudered with Daffadilles, Hawthorne, blewbottels, vpon his head a garland of white damaske & red Roſes, in one hand a Lute, vpon the forefinger of the other a Nightingale, with the ſigne *Gemini*

mini : it was called *Maius à maioribus*, for *Romulus* hauing deuided the people of Rome into two parts, *Maiores & Minores*, whereof the younger were appointed to defend their countrey by ſtrength, the elder by counſell : *May* ſo called in the honour of one, and *Iune* of the other, whereto *Ouid* agreeth ſaying:

Hinc ſua maiores tribuêre vocabula Maio,
Iunius à Iuuenum nomine dictus adeſt.

Iune.

Iune in a mantle of darke graſſe greene, vpon his head a garland of bents, king-cups, and maidens haire, in his left hand an angle with a boxe of Cantharides, in his right the ſigne *Cancer*, vpon his arme a basket of the fruits of his ſeaſon, it hath the name, either *à Iuuenibus*, as I ſaid, or of *Iunius Brutus*.

Iuly.

Iuly I would haue drawne in a Iacket of light yealow, eating cherries with his face and boſome Sunburnt, on his head a wreath of Centaurie and wild time, a ſith on his ſhoulder, and a bottle at his girdle carrying the ſigne *Leo*.

This month was called *Iuly* in the honour of *Iulius Cæſar* the Dictator, being before called *Quintilis* or the fifth month, for the Romanes began with *March*.

Auguſt.

Auguſt ſhall beare the forme of a young man of a fierce and cholericke aſpect in a flame colored garment, vpon his head a garland of wheat and Rie,

vpon

vpon his arme a basket of all manner of ripe fruites, as peares, plummes, apples, gooseberies: at his belt (as our *Spencer* describeth him) a sickle, bearing the signe *Virgo*.

This month was dedicated to the honour of *Augustus Cæsar* by the Senate, because in the same moneth he was the first time created Consull, thrice triumpher in Rome, subdued Ægypt to the Romane Empire and made an end of ciuill warres, being before named *Sextiles*, or the sixt from *March*.

September.

September with a merry and cheerefull countenance, in a purple roabe vpon his head, a wreath of white and purple grapes: in his left hand a handfull of Millet, Oates, and Panicle, withall carrying a *Cornu-copia* of ripe Peaches, Peares, Pomgranates, and other fruits of his season, in his right hand the signe *Libra*.

His purple Roabe sheweth how he raigneth like a king aboue other monthes, abounding with plenty of things necessary for mans life.

The signe *Libra* is now (as Sir *Philip Sidney* saith) an indifferent arbiter betweene the day and night, peizing to each his equall howers according to *Virgil*.

Libra dies, somnig; pares vbi fecerit horas.

This hath the name as being the seuenth moneth from *March*.

October.

In a garment of yealow and carnation vpon his head

head a garland of Oake leaues with the Akornes, in his right hand the ſigne Scorpio, in his left a basket of Seruiſes Medlers and Cheſtnuts and other fruits, that ripen at the latter time of the yeare, his robe is of the colour of the leaues and flowers decaying.

This month was called *Domitianus* in the time of *Domitian* by his edict and commandement, but after his death by the decree of the Senate it tooke the name of October, euery one hating the name and memory of ſo deteſtable a Tyrant.

Nouember.

Nouember in a Garment of changeable greene and blacke vpon his head a garland of Oliues with the fruit in his left hand bunches of parſeneps, and turneps, in his right the ſigne *Sagittarius*.

December.

December muſt bee expreſſed with a horrid and fearefull aſpect, as alſo *Ianuary* following, cladde in Iriſh rugge, or courſe freeze, gyrt vnto him, vpon his head no Garland but three or foure nightcaps, and ouer them a Turkiſh Turbant, his noſe redde, his mouth and beard clogd with Iſeckles, at his backe a bundle of holly Iuy or Miſletoe, holding in furd mittens the ſigne *Capricornus*.

Ianuary.

Ianuary would bee clad all in white, like the colour of the earth at this time blowing his nailes, in his left arme a billet, the ſigne *Aquarius* ſtanding by his ſide.

This

This Moneth and the next were added to the yeare by *Numa Pompilius*, and had the name from *Ianus* a Romane God painted with two faces (ſignifying prouidence or wiſedome) iudging by things paſt of things to come.

Februarie.

February ſhall be clothed in a darke skie colour, carrying in his right hand with a faire grace the ſigne *Piſces*.

Numa Pompilius gaue February his name either a *Febribus* from *Agues*, to which this time is much ſubiect, or from *Februa*, which were ſacrifices offered for the purgation of the ſoules of the dead, for *Februo* was an old verbe, and ſignified to purge.

You ſhall rather giue euery moneth his inſtruments of husbandrie, which becauſe they do differ, according to the cuſtome (with the time alſo) in ſundrie countries, I haue willingly omitted, what ours are heere in England *Tuſſer* will tell you.

Moreouer you muſt be ſure to giue euery month his proper and naturall Landtskip, not making (as a Painter of my acquaintance did in ſeuerall tables of the monthes for a Noble man of this land) bloſſomes vpon the trees in December, and Schooleboyes, playing at nine pinnes vpon the yce in Iuly.

T THE

THE THIRD AND LAST BOOKE, CONTAI-

ning by way of Dialogue, a Diſcourſe tending to the Blazon of Armes, with a more Philoſophicall *and particular examination of the cauſes of Colours and their participation, with the light, according to the opinions aſwell of Ancient as late writers.*

The ſpeakers. *Coſmopolites, Eudemon.*

Coſm EVDAEMON well met: what make you heere ſo ſolitarie all alone, Come, you haue ſome point of Muſicke in your head, or inuenting ſome *Impreſa* or other; this *Byrſe* was neuer built to ſtudie in.

Eud. To tell you troth, I was thinking how *Lucian* could make his opinion good, concerning the ſoules of wealthie vſurers, and couetous perſons, whom after their death he verily beleeues, and affirmes to be Metemphychoſed, or tranſlated into

the bodies of Asses, and there to remaine certaine thousands of yeares, for poore men to take their peniworth out of their bones and sides with the cudgell and spurre.

Cosm. There is no better physicke for melancholy then either *Lucian* of the heathen, or of eternall memorie. Sir *Thomas Moore* among the Christians for wittie conceit and inuention, neither thinke I euer shal we see their like. But what book haue you there?

Eud. It is a part of *Giouan de Ravellis*, one of the best engineers in Europe.

Cosm. I haue no skill that way, but what thinke you of this worke?

Eud. Surely an effect of Magnificence her selfe.

Cosm. Haue you beene aboue.

Eud. Yes, but I bought nothing.

Cosm. Such a customer the Epigrammatist *Martiall* meetes withall, one who after he had walked through the faireſt street twice or thrice cheapening Iewels, Plate, rich hangings, came away with a wodden dish: well since we are met so fitly together, I will now challenge you of your promise which was, to giue me certaine rules as the principles of Blazonrie, it being a skill I haue long desired, and as I imagine quickly learned.

Eud. VVith all my heart, yet I am loath to thrust my sickle into another mans corne, since it is in a manner beside my subiect (which *Plinie* wisheth a writer alwaies to beare in minde) and which is more, it hath so plentifully beene written of already (especially of late, by that worthy and honest Gentleman Master *Guillim*) that little or nothing

thing remaineth to be ſpoken heereof, notwithſtanding rather then I will deny ſo reaſonable a requeſt, I will ſay ſomewhat heereof in generall, what I imagine, it is fitteſt for you to know for farther skill I referre you to the profeſſors heereof.

Coſm. Faith, the principall vſe I would make of this skill is, that when I come into an old decaied Church or Monaſtery (as wee haue plenty in *England*) or Gentlemans houſe, I might rather buſie my ſelfe in viewing Armes, and matches of Houſes in the windowes or walls, then lie bootes and ſpurres vpon my bedde in mine Inne, or ouer-looke mine Hoſtes ſhoulder at Iriſh. Moreouer beeing a Gentleman my ſelfe, I haue beene many times asked my Coate, and except I ſhould haue ſhewed them my ieriio, I knew not what to ſay.

End. Very likely, many of our Engliſh Gentlemen are in your predicament, but to ſay the truth, I muſt ingeniouſly confeſſe, it hath the moſt neceſſary vſe to the knowledge and imitation of the vertues and atchieuements of our Anceſtors, it beeing beſides a moſt gentlemanly ornament to our ſelues, when occaſion of diſcourſe heereof ſhall be offered.

Coſm. But firſt I pray you concerning the word Herald, let me vnderſtand what it ſignifieth.

End. It hath the Etymon from the Dutch or Saxon heere, which is a Lord or a principall man, for in times paſt they were among the Romanes in great reputation, being by their office prieſts, created at the firſt by *Numa Pompilius* king of the Romanes appointed to denounce war againſt the enemy, by ſtriking a ſpeare into the ground at what time they

wore Garlands or wreaths of *Veruen*, concerning the beginning and Antiquity of bearing Armes, and the first inuentors heereof, I will say nothing, at all, since so much hath beene saide already by *Leigh*, Sir *Iohn Ferne*, and others, to whose labours I referre you.

Cosm. Acquaint me I pray you with an Escotcheon, and if it please you, with the sundry formes of shields, since I haue seene many differing, seuerall one from the other, as the Italian giues his Armes in an Ouall forme.

Eud. Very willingly: this worde Escocheon is a French word, deriued from the Latine *Scutum*, and that from the Greeke σκύλος, which is leather & hence commeth our Englisth word *Buckler*, *Lere* in the old Saxon, signifying Leather, and *Buck* or *Bock*, a bucke or stagge of whose skins quilted close together with horne or hard wood, the auncient Britaines made their shields, of which sort it seemed the shield of *Nennius* to haue beene, wherein *Iulius Cæsars* sword stucke so fast, that *Nennius* had taken of his head, had not *Labienus* the Tribune, stepped happily betweene them in the meane time and rescued his maister.

But of shields the first and most auncient was that same among the Romanes, which they call ἀγκών, an elbow, where it was worne, or from ἄκη, which signifieth a remedy because it was a great remedy and also a helpe to that grieuous pestilence in Rome, falling downe from Heauen into the Citty in the time of *Numa Pompilius*, whetwith a voice was herd saying, in what City soouer that shield shouldremaine, the same should become the most mighty of

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the falling downe of this ſhield, I remember this of *Ouid* when I was a Grammar ſcholler.

Ecce leui Scutum verſatum leniter aura
Decidit, a populo clamor ad aſtra venit.

The forme of it was long, and round at the ends, without any corner, as *Ouid* ſheweth in another place.

Atq; ancile vocant quod ab omni parte reciſum eſt,
Quaq; oculus ſpectes angulus omnis abeſt:

A ſecond kind was that which *Suidas* calleth παρμὴ, in Latine *Parma*, ſo called (as *Varro* ſaith) *quod par in omnes partes eſſet*, meaning, that it was round, and equall from the *vmbelique* or middle point, to euery ſide this ſhield was vſed moſt by the *Troians* as *Virgil* teſtifieth.

Enſe leuis nudo parmaq; in glorius alba.

A third kind was a ſhort Target made in forme of a creſſant or halfe Moone, called in Latine *Pelta*, vſed by the *Amazons*, as the ſame *Virgil* noteth, where he ſaith:

Ducit Amazonidum lunatis agmina peltis
Penthesilea furens ——

It was alſo in great vſe among the olde Romane Souldiers, as *Liuy* teſtifieth.

A fourth kind was called *cetra*, vſed by the African Moores and the Spaniards, in *Ceſars* time who in his Commentaries calleth thoſe Legions *Vlterioris Hiſpanie, cetratas.*

Some other kinds there haue been which for breuity, and your memory ſake I omit, I will proceed to colours, and then to variety of charges.

Cosm. How many colours be there in Armes?

End.

Eud. Sixe principall, (of which two viz. yealow and white, Or, & Argent, are termed mettals: that is, Gold and Siluer,

viz. { *Or* / *Argent* / *Gules* / *Sables*. } { *Azure* / and / *Vert*. } that is, yealow, white, redde, blacke, blew, and greene.

Gold is the moſt pretious and deareſt of all mettals, the reaſon is, it remaineth longeſt vncorrupted, and without ruſt, and ſince man by nature deſireth immortality, and to preſerue his Memory, hee holdeth ſo this mettall, as moſt worthy of his loue and reſpect, I haue ſeene the monies of Auguſtus *Cæſar*, (who was Emperor of *Rome*, when Chriſt was born) as freſh and as faire as if they had beene ſtamped in the Tower of *London* but yeſterday, as alſo of *Nero Domitian*, *Conſtantine* and the reſt, it is begotten by the heate of the ſunne vpon the pureſt earth.

It is called Gold in our Engliſh tongue, either of *Geel* (as *Scaliger* ſaith,) which is in Dutch to ſhine, or of another Dutch word, which is *Gelten*, and ſignifieth in Latine *Valere*, in Engliſh to be of price or value: and hence commeth their ordinary word *Gelt*, for money Gold was of ſuch eſtimation and price among the Romanes, that it was prouided by a Law, that it ſhould be worne of none, but of the greateſt perſons, and of them but at certaine times.

Coſm. I would the like laws were amongſt vs heer in *England*, where if thoſe infinite ſummes and expences which are conſumed in gold lace and fringe vpon petticotes and garters, were beſtowed in iron

and

and ſteele, great horſes, or poore ſchollers, it were better for our common wealth. Nay ſo ordinary is exceſſe in this kinde, that euen ſhoppe keepers, and which is more, their apprentices, with ſeruingmen, and chambermaids thinke themſelues fowly diſgraced if they be not in the faſhion. I haue my ſelfe met an ordinary tapſter in his ſilke ſtockins, garters deep fringed with gold lace the reſt of his apparell ſuteable with cloake lined with veluet, who tooke it in ſome ſcorne I ſhould take the wall of him, as I went along in the ſtreete, what ſhall now our Courtiers and gentlemen thinke of themſelues

End. It is a fault in the Magiſtrate, that ſo good Laws as we haue (God be thanked) in this land be ſo ill executed, I verily beleeue if this fellow had liued in the time of *Cato Cenſor* in Rome, hee would haue beene followed as a monſter, and for his puniſhment haue been confinde to the bottom of a Sellar during his life.

Coſm. But I pray you proceed to ſay ſomthing of Siluer.

End. Siluer next vnto Gold, is of greateſt account beeing called in Greeke ἄργυρος, in Italian *Argento*, in French *Argent*, of the Latin *Argentum*, in Spaniſh it is called *Plata* of πλατύς, by reaſon of the beating of it into broad peeces or Ingots, our Engliſh word ſiluer without doubt proceedeth of the Greeke σιλβόω to ſhine it is the ſecond Mettall, and ſignifieth purity, innocency, and chaſtity, among the planets it holdeth with Luna, among pretious ſtones with the Margarite or pearle.

Gold ſignifieth to the bearer Riches, Honor and

preheminere, among planets it holdeth with the ſunne among ſtones with the *Tapaſion*.

They are called Mettals becauſe they fall among *metallica corpora* which are numbred by *Ariſtotle*, compound the pureſt part of the earth growing one neere to another, according to the Etymon of the worde *metalla* which is *quaſi* μετὰ ἄλλο for one veine or mine being found another is vnderneath it farre off, or as ſome would haue it from μεταλλᾶν is to ſearch diligently as thoſe doe that ſearch for mines, and becauſe their ſhining not as colours but as bright mettals are mingled with the other colours they might the farther be diſcerned either by day or night in the field: for of themſelues either doth confound the ſight, and had need to bee allaied with colour, which on the other ſide without any of theſe colours, is as much diſpleaſing and offenſiue to the ſight being as it were a body without a ſoule, & take it for a general rule there is no coate without a mettell, or any without colour one onely excepted, which is the ſame of *Godfrey* of *Bulloigne*, it beeing a croſſe Hieruſalem or in a field ſiluer which you muſt not take as a preſident it being giuen him as a ſingular marke of honour as if ſome one atturney at the common Law ſhould bee priuiledged by both the Vniuerſities to ſpeake falſe Latine, and his to be held for moſt pure and good, that of the reſt moſt abſurd and barbarous.

Coſm. But I pray you what is the reaſon that I may not, notwithſtanding call them by the names of yealow and white.

Eud. Becauſe thoſe colours of the mettals are certaine

tain bright ſplendors begotten of a ſingular and one onely reflection from an outmoſt and continuate ſuperficies, as in leade, tinne, quickeſiluer, &c. the whiteneſſe of colour proceedeth from a light often reflected and penetrating many ſmall cleare and tranſparent bodies as we ſee in ſalt, Iſe beaten ſmall the ſoame of the ſea and the like, for this is a generall rule that euery tranſparent body which wee call *Diaphanon* beaten and diuided into ſmall parts or peeces yeeldeth a white colour as ſnow, which white is a continuate body in raine or water is tranſparent but being diuided by the cold aire in the falling downe into diſcreete parts, it forthwith turneth white, the like we may ſee in the ſhauings of horne, which the finer you cut them the whiter they appear ſo that in theſe & the like bodies the cauſe of whiteneſſe is nothing elſe (as I ſaid) then an oft reflection of the light poſſeſſing our eies and the aire or medium with many beames reflected.

Coſm. I pray you now proceed to Blacke, which I thinke to be the next colour.

Eud. You ſay true, this colour in Armes is called Sables, which is a moſt rich furre worne of Princes and great perſonages, it is brought out of *Ruſſia* and *Muſcouia*, it is the furre of a little beaſt of that name eſteemed for the perfectneſſe of the colour of the haires, which are *in ſummitate nigerrimi*.

In Armes it denoteth ſadneſſe, griefe and conſtancy, among the planets it hath Melancholy *Saturne*, among pretious ſtones the Diamond.

Coſm. But mee thinks now you are contrary to your ſelfe, for euen now you ſaide that thoſe cleare

and tranſperent bodies, as Diamonds, Glaſſe water, ice and the like were the ſubiects, rather of whiteneſſe then blackneſſe as beeing moſt capable of light.

End. It is true I ſaid ſo, but you muſt know that theſe cleare bodies, as Criſtall, Ice, the Diamond &c are ſubiects not onely for as white proceedeth from a cleare and tranſparent bodie, deuided into many parts, as in ſnow, ſo blacke is cauſed in the ſame bodie by a ſhadow diſperſed into the ſmalleſt bodies beyond the light, or whether the light cānot come. For the light only poſſeſſing the one halfe of the ſuperficies, draws it ſelfe with the broken beams into a center, which when it poſſeſſeth the eye with ſtronger & more forcible beames, the other on the ſides poſſeſſing the ſight with weker & fainter, can hardly be diſcerned: ſo that black color in theſe bodies is no thing elſe then a certain priuation of the light, by ouer ſhadowing, and heerin differeth darkeneſſe from blacke: darkneſſe is not bounded and circumſcribed, (as we ſay) by other obiects enlightned, whereby it appeareth of leſſe blackneſſe then blacke colour for *contrarium contrario oppoſitum magis eluceſcit.* So that heerein it is worthy conſideration, to ſee how as ſomtime contrary cauſes produce the like effects ſo euen the ſame to proceed from black and white, for the cleare and perſpicuous body effecteth white, and that white a blacke, againe with contrary affections they beget like effects, for the cleare body broken to ſmall peeces (as I ſaid) produceth white, and becommeth moſt black, while it is continuate and vndiuided, as we ſee in deepe waters, (which are

euer

euer blackeſt) thicke glaſſes and the like. It is the opinion of ſome, that contrary to *Ariſtotle*, that the colour white doth gather the beames of the ſight together (as I ſaid in my former booke) and that black doth onely diſperſe and ſcatter them, as for example, if one beholdeth the light, or ſome very white obiect, he vieweth it winkingly, as we ſee thoſe do, that are purblind, but if any thing that is blacke, he looketh vpon it with a broad and a full eye, and we ſee by experience in a Cat, ſo long as ſhe beholdeth the light ſhe doth, *contrahere pupillam*, draw the ball of her eie ſmall and long (being couered ouer with a greene skin) and let it forth or dilate at her pleaſure.

Now as Criſtall, Ice, &c. by reaſon of their perſpiſcuitie, are the ſubiects of whiteneſſe, ſo are quickſiluer, ſiluer, lead, ſteele, Iron, tin, and the like, by reaſon of their opacitie of blackneſſe, as we ſee in their duſt, and in the blacking of our hands with much handling the ſame.

And that they are the moſt ſhadowie bodies, we know by experience, for if the thinneſt leafe of tinne, lead, ouer with quickſiluer be laid vpon a Glaſſe or Criſtalline *ſuperficies*, it hinders the light ſo much from paſsing through, that it is conſtrained to reflect it ſelfe to the aduerſe part, which other bodie though of a farre greater thickneſſe cannot doe, and hence at firſt came the inuention of looking glaſſes.

Coſm. I am well ſatisfied in theſe three colours, *viz.* or, *Argent*, and Sable, what I pray you is the next.

End. Mari, *Azure*, *Guiles*, and *Vert*, which I will paſſe ouer with as much haſt as I can, becauſe I will come to our matter.

Azure is a faire light blew so named from the Arabian word *Lazul*, which is the same, it betokeneth to the bearer a zealous mind, it is also proper to them as *Dauid* saith that occupie their businesse in great waters, as trauellers by Sea and the like of the planets it holdeth with *Mercury*, among pretious stones with the Saphyre.

This colour blew doth participate lesse of the light then the white colour, for striking it selfe vpon this colour it is rarified and dispersed, as on the contrarie it is thickned and more condensate in red, as by a most pleasant and delightfull experiment wee may perceiue in a three square cristal prisme, wherin you shal perceiue the blew to be outmost next to that the red, the reason is, that the extreme parts of a perspicuous bodie shine and yeelde a more faint light then the middle as appeareth by *Opticke*, and the light is receiued by fewer beames in the outmost edges then into the midst, so that yee perceiue first while in the middest then red and blew in the extremes seene. This againe is most manifest by the light of the Sun, through a thicke cloud which then appeareth red, and by the higher parts of the ayre which beeause they are more rarified and pure, then the nether appeare to be most blew which *Theophrastus* in his booke of colours witnesseth saying.

ἐν βάθει θεωρουμένου ἐγγύτατω φαίνεται τῳ χρώματι κυανοειδὴς διὰ τὴν ἀραιότητα.

Againe while a candle, oyle, wood, or any thing that consisteth of fatnesse burneth, the flame next to the candle it selfe at the nether end of the weeke appeareth blew, because there is but a thinne and a weake

weake light ioyned with a thinne, weake, and aerie moiſture, the top of the flame is red, becauſe it there adhereth to a ſmoakie and thicke, earthy bodie, whereupon all earthy and ſooty flames are red, the flame of *Aqua vitæ* is moſt blew, becauſe it is ſo rare and thinne that it is ſcarce able to burne, but heate in coales, Iron, and the like is moſt red, becauſe it is contained in thicke, droſſie, and earthie bodies.

Red is named in Armory Geules, it ſignifieth a warlike diſpoſition, a haughtie courage, dreadleſſe of dangers among planets it is attributed to *Mars*, among ſtones to the Rubie.

Coſm. Proceed (I pray you) to greene, and then I thinke we haue done with thoſe colours proper to Armes.

Greene is termed by the name of *Vert*, and it is compoſed of white a thinne red: and laſtly blew, for if you mingle blew with a little yealow you ſhal haue a Poppingay greene, if with much blew and yealow a ſad or blacke greene, if but a little more blew then yealow a Seawater greene, &c. It is called *Vert* of the Latine word *viridis*, contracted into the French, it ſignifieth hope and youth, it appertaineth to *Venus* among ſtones to be emerald.

There the alſo other colours borne in armes, in number three, *viz.* tenne or tawney, ſanguine, and pupre very ordinarie in French coates (but not in ſuch vſe though honourable bearings with vs heere in England.

Now you haue done with the coulours, I pray you proceede to thoſe things that are borne.

You

You meane the charge for ſo is that termed which is borne vpon the colour, except it be a coat diuided only by partition, falling in among thoſe honorable ordinaries wherof the accidence of armorie ſpeaketh which are in number (as *Leigh* reckoneth thē) nine.

viz.
- The Croſſe containing the fifth part of the Eſcotcheon being charged the three.
- The chiefe containing a third part.
- The Pale alſo a third part.
- The Bend a fifth part.
- The Feſſe a third part.
- The Eſcotcheon a fifth part.
- The Cheueron a fifth part.
- The Salteir a fifth part vncharged.
- The Barre a fifth part.

The Croſſe is called in Latine *Crux*, *à cruciando*, for it was nothing elſe then an Inſtrument of execution among the old Romanes, it hath beene a very ancient bearing, yea euen before the birth of our Sauiour Chriſt among the Paynims themſelues. Though they knew it not but in their blazon, they made the field gules, and called the charge foure cautions, bilſets or cantonez, touching the dignity of the Croſſe, and the worthineſſe of the bearing, I will, wanting words to expreſſe the ſame, referre my ſelfe to the ancient Fathers, who haue had this ſigne in ſuch eſtimation and reuerence, That one may ſerue in ſtead of many, I will as farre as I can remember, report vnto you the words of *Chryſoſtome* in a Sermon of his: The Croſſe (ſaith he) which was wont to be reputed the onely ſigne of diſgrace, is now become the glory and boaſting of vs Chriſtians, inſomuch

Chryſoſt. in ſerm. quod Chriſtus ſit Deus.

as

as the moſt noble part of our bodie is ſigned therewith in our baptiſme, we vſe it in our praiers, in diuine ſeruice, we ſet it vp in our houſes, yea at our beds heads, brides and bridegroomes are adorned therewith, ſouldiers when they goe to the warres, marriners carry it on the tops of their ſhips, yea the bodies of bruite beaſts ill affected are marked herewith, ſo that I cannot imagine (theſe being the words of a deuout and moſt learned father of the Greeke Church, and Archbiſhop of Conſtantinople who liued twelue hundred yeares ſince) that the ſigne of the croſſe is ſo perilous a thing as moſt Puritanes would make it. I ſhould fill more ſheetes of paper then they would be willing to read, or my ſelfe to write, if I ſhould report what hath bene ſaid by Saint *Auguſtine*, *Athanaſius*, Saint *Hierome*, and others in defence of lawfulneſſe of the ſame. But I remember that I am writing of Heraldrie, not of thoſe things that cõcerne controuerſies in diuinity.

Coſm. Be there no more croſſes then one borne in armes?

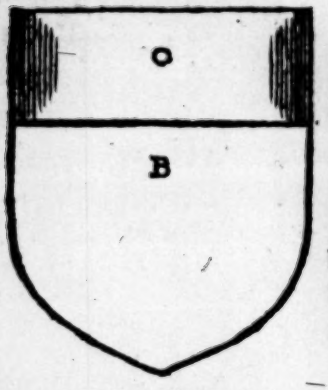
Eud. Yes ſir.

Coſm. I pray you onely name them. I will learne them out hereafter of my ſelfe out of the Accidence of Armory; The honor of armes or ſome where elſe.

Eud. The moſt ordinary are theſe.

A croſſe { *Pateè.* *Potenceè.* *Croiſeè.* *Fleuroneè.* *Compoſeè.* *Vair cõtre vaire.* *Nelle or Nylle.* *Bourdonneè.* *de 4. hermines.* *Beſantie.* *Florenceè.* *Fretteè.* *Lozangeè.* *Pommeè.* *Fitcheè and* *ſome few o-* *thers which I* *remẽber not.*

Cosm. I pray you proceede to the chiefe, and why it is so called.

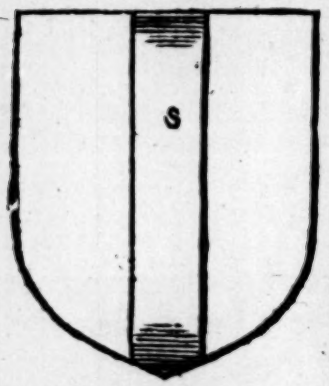


Eud. The chiefe is so called of the French word *Chief*, and that from the Greeke κεφαλη, which is the head or vpper part, this possesseth the vpper third part of the Schocheon, and is diuided by one line in this manner.

Cosm. I vnderstand this verie well, proceede, I pray to the pale.

Of the Pale.

Eud. The Pale is the third middle part of the Scocheon, being diuided from the chiefe to the base, or nether part of the Scotcheon with two lines as thus:



Is called from the Latine *palus*, which is a Pale or peece of woode, wherewith wee fence about Gardens, Parks, Fields and such like. This in ancient time was called a tierce, and you should then haue blazed it thus, hee beares a fierce Sables betweene two fierces, or which will seeme strange to some of our Heralds.

Of the Bende.

The French Heralds call this *Bande*, it resembleth a kinde of *Baudricke* or girdle, which knights wore in times past ouer the right shoulder, and vnder the left, where-

whereat their ſwords hung. Some vnknowne God-father long ſince hath named it in Latine *Bends*, it hath a fift part of the Eſcotcheon, beginning from the dexter part, or the right corner of the left, the *Species* or kindes it containeth, are bendlets which are, if there be many, a Cotize, which is the third part of the bend, and a baſton, which is like, and the ſame with a Cotize, ſaue that it muſt not touch the Scotcheon at both the ends, this is reſerued for a difference of kindred or alliance among Princes, as it is to be ſeene in the houſe of Burbon in France.

Coſm. I haue heard ſay that a bend ſiniſter is the marke of a baſtard, it hath beene taken ſo, but I hope you will not make that propoſition, *conuertibilis*: For I haue knowne it borne by ſome lawfully borne, whoſe anceſtors before them were legitimate.

Eud. Here is a bend ſiniſter.

Coſm. If it had bene brought then from the other ſide, it had beene dexter and right.

Eud. Very true.

Coſm. Proceed I pray to the feſſe.

Of the Feſſe.

Eud. The feſſe is ſo called of the Latine word *faſcia* a band or girdle, poſſeſſing the third part of the Scotcheon ouer the middle, as thus, If there bee aboue one, you muſt call them barres, if the field with there be

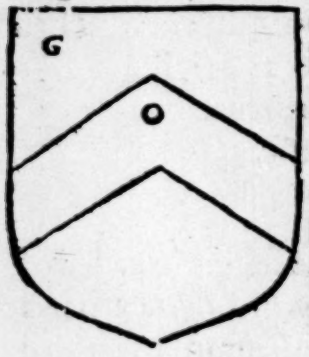
odde peeces, as ſeuen or nine, then you muſt name the field, and ſay ſo many barres, if euen, as ſixe, eight, or ten, you muſt ſay barwiſe or barry of ſixe, eight, or ten, as the King of Hungary beares *Arg.* and *gales* barry of eight: marke this coate, how would you blaze it?

Coſm. To tell you true, I know not.

Eud. I will tel you: he bears barry, counterbarrie of eight, *Or* and *gales*. You ſee heere an euen number of peeces.

Coſm. I pray you proceed, I ſhall carry this in minde, and thinke of thoſe odde and euen peeces.

The next is a *Cheueron* called in Latine *Tignum*, or the rafter of an houſe. Howbeit it be a very honorable bearing, yet it is neuer ſeene in the coate of a King or Prince, becauſe it pertaineth to a Mechanicall profeſſion: none of which kind may touch the coate of a Prince. For nothing may touch the coat of a Prince ſaue a border a ſable or a baſton. If there be many, you muſt call them by the diminutiue *cheueronelles*. Heere is a cheueron.



Of the Salteir.

A Salteir is made in the forme of a Saint *Andrews* croſſe, and by ſome is taken to be an engine to take wild

wild beasts with all: In French it is called *vn sautoir*, it is an honourable bearing, it is borne in England by that most honourable familie of the *Neuels*: amongst whom I must neuer forget my dutie towards that noble and worthy-minded Gentleman, Master Doctor *Neuell* our master of Trinitie Colledge in Cambridge, who hath euer retained and shewed in all his life those, *Igniculos virtutis antiæ*, as a Poet speaketh, and *Homer* auerreth to be a thing incident to those that are descended of generous and noble houses. The Saltier is drawne in this manner.

But one thing I must remember to tell you of these nine honourable bearings. Foure are neuer borne, but single, and by themselues, *viz.* the Crosse, Chiefe and Salteir; the rest are borne in many peeces, as the Bend, Fesse, Barre, Cheueron, and Gyron.

Of the Gyron or Guyron.

The Gyron is a point of triangular forme, whose basis on euery side of the Escotcheon and point or comes in *vmbelico* or the midst, they are commonly borne in the number of the eight peeces, as in the ancient coate of *Basingbarne*, which by chance I found in a window at the Vicaredge in Fulham.

Of the partitions.

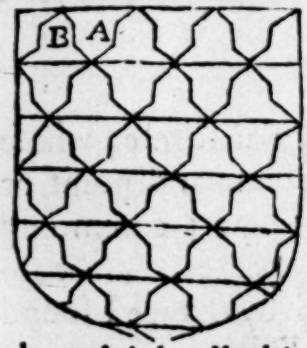
There is a diuision or partition by all these aforesaid places, which is drawne in the Scotcheon with

onely one line, as for example, party per bend is when the field is deuided into two colours by a fingle line drawne as the bend from the point, Dexter to the finifter in baſe, ſo likewiſe is the partition per pale, per Cheueron, Saltier and the reſt.

Coſm. The ſingle line is ſometime indented enuecky wauey embatteled &c.

I pray you now acquaint with the furres, which are giuen in Armes, I haue heard great diſcourſe of the ſame, but vnderſtood not wel what they meane.

Eud. I will tell you what they are, and how many, there be in number nine, whereof there bee fiue kinds of Ermines, the ſixt is the Eſcotcheon plaine white, the other three vaires or of varry, the firſt ordinary and naturall beeing compounded of Argent and Azure, which is the coate of *Beauchamp* of *Hach* in the county of Somerſet, and now quartered by the Right Honourable, the Earle of *Hartford*, the other two compounded of other colours, it is drawne in this manner.



Coſm. I pray you what is Ermines.

Eud. It is the furre of a little beaſt about the bigneſſe of a Weaſell, called in Latine *Mus Armenius*, for they are found in *Armenia* it is not *Mus Ponticus*, as ſome haue written, who though it be all white, and ſomewhat like it, the furre is nothing ſo white and fine, neither hath it that ſpot at the tip or end of the taile, which is that which we doe call Ermines, many of them being ſet together,

it

it is held of all furres in nature the moſt precious, becauſe they write, that when this beaſt is hunted, rather then he will runne ouer a puddle, or any dirtie place, where his skin may be endãgered to be ſpotted with mire, he will ſtay there, and be torne in peeces with the dogs: which gaue me an occaſion of an Emblem (what time I turned his Maieſties ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ, into Emblemes and Latine verſes, preſenting the ſame after to Prince *Henrie*. The word was *cui candor morte redemptus*, the verſes.

Quod maculæ impatiens flammaſq́, agitere per vndas,
Candidulæ inſano pellis amore, fera,
Hoc Tyrio Heroas ſuperãris murice tinctos,
Vos, quibus aut mens eſt læſaue fama, fides.

None may weare this furre but Princes, and there is a certaine number of rankes allowed to Dukes, Marqueſſes, Earles, which they muſt not exceede in lining their caps therewith, in the time of *Charles* the Great, and long ſincé the whole furres in the tailes dependant, but now that faſhion is left, and the ſpots onely worne without the tailes.

There be now certaine compoſitions or mixtures of the field, wherewith I would haue you acquainted ere we proceed further, which are called

Checky, Maſculy, Fuſile, Nebule, Lozengeè.

Checky is called of the French *Eſchiquette*, reſembling the cheſſe bord, in Latine it may be called *Scaccatum* of *Scaccia*, the play at cheſſe, the ſquares thereof in a coate muſt not amount aboue the number of fiue and twentie, or ſixe and twentie, as alſo Lozenges and Fuſils.

Maſculy is termed ſo from the dutch word *Maſchen*,

it

it is nothing elſe, but the reſemblance of the maſhes of a net, they are borne commonly pierced.

Fuſilee is like vnto *Maſculi*, but your fuſils muſt be made long, and ſmall in the middle, they are ſeene in the ancient coate of *Mountague*, who beareth *arg.* three fuſils in feſſe gules. A fuſill is ſo called of *fuſus*, a ſpindle, whoſe forme it reſembleth.

Nebulee is ſo called from *nebula* a cloud, and that from *νεφελὴ*, the ſame, becauſe it reſembleth the clouds. It is borne in the ancient coate of *Blondus* or *Blount*.

Lozengee, ſo called of *Lozenges* certaine cordials made by the Apothecaries, and giuen in Phiſicke. They are like vnto the Maſcles, but ſomewhat broder they are giuen round in the coate of the familie *de Medices*, Dukes of Florence. If there be aboue the number as I ſaid of fiue and twentie or ſixe and twentie, you muſt ſay *Semi-lozengie*. Remember to make your Lozenges more high then broad, they are giuen for the moſt part in bend or in feſſe, ſaith *Bara* the French Herald.

There be certaine rondles giuen in armes, which haue their names according to their ſeueral colours. If they be *Or*, they are beaſantes; if ſiluer, plates; if Gules, Tortoixes; if Sables, Pellets, if Azure, Ogoeſſes; if greene, Emeralds, if purpure, Pommes, if Tenne, Oranges; if ſanguine, Gules. There is ſeldome borne aboue nine in an Eſchotcheon that muſt be numbred, if there be aboue, you muſt call them ſemie or beſantie.

Coſm. I haue ſeene ſometimes ſtaples of doores, nailes, and the like borne. How can they be honourable to the bearer?

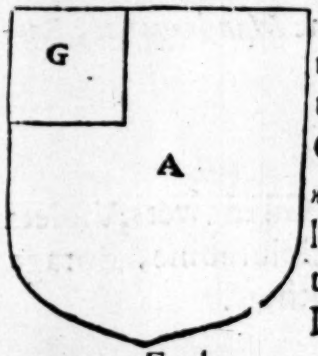
Eud.

Eud. Yes very honourable and ancient.

As the Croſſe Moline (giuen by the worſhipfull familie of *Molineux*) Mil-peckes, and moſt yrons appertaining to the mill, nailes, keies, lockes, buckles, cabaſſets or morians, helmets, and the like.

Coſm. VVhat is that you call a labell or lambeaux?

Eud. It is a kinde of fillet (ſome haue taken labels for candels or lights) it is the difference of the elder brother, the father being aliue, it is drawne of two, three, foure, and fiue pendants, not commonly aboue. You may in Maſter *Guillims* booke among the difference of brothers read more of this ſubiect.



A Canton poſſeſſeth for the moſt part the *dexter* point of the Scotcheon. It is called a Canton from the Greeke word κανθος, which is a corner properly of the eye, and hence came the Cantons of the Suitzers. It is the reward of a Prince giuen to an Earle.

A border in French called *vn bordure*, in Latine, *fimbria*, hath his place within the Eſcotcheon round about the ſame, it muſt containe the ſixth part of the Scotcheon.

An Orle is much like a border ſaue that it ſtandeth quite within the Scotcheon, the field being ſeene on either ſide.

A Fillet the fourth of an Orle.

Coſm. I pray you be there not trees and herbes, ſometimes giuen for good Armorie?

Eud. VVhy not?

What Herbes are moſt commonly borne in Armes.

Of herbs you ſhall find commonly borne the *Cinquefoile* but moſt often pierced the field, the Treyfoile, Mallowes, Rue, Sparage, Fennell, the white *Ellebore*, *Pie de Lion*, with many others.

What Trees are giuen vſually in armes.

Of trees you ſhall haue the Palme, the Oliue, Sicamore, Apple and Peare tree, the Pine, Aſh, the white thorne, Pomgranate, Orange, Quince, Nuttree, the Oake with ſome others.

You haue Times rootes, as the *Mandragoras*, *Burgony*, *Liveſſe*, and ſuch like.

What Flowers.

Of Flowers you haue Roſes, Gilliflowers, Violets, Nenuphar, Lilly, Saffran, Columbine, Borage, Line, Bugloſſe, Alleluia with others.

What Serpents and creeping things.

Of Serpents you haue the Crocodile, who hath his name ἀπὸ τυ κρόδου δείλειν from the feare he hath of Saffron which he cannot endure, wherfore nere Nilus, they plant it much in their gardēs, & nere their Bees, which the Crocodile continually lieth in waite for. For he loueth honie aboue meaſure. *Otho* Duke of Millane in the yeare 1099. tooke from a Sarazen his armes: which was a Serpent, a child iſſuing out of the mouth of the ſame, which to this day is yet the armes of Millane.

The

The Scorpion, the Lizard, yea the old Armes of France were the three Toades or Crapauds, Crabs, Creuiſſes, Frogs, Snailes, and ſuch like.

I haue ſeene in an ancient coate three Graſhoppers, but the owner I could neuer learne.

The Graſhopper is called in Latine *Cicada*, παρὰ τὴν χιχὴν ἀδεῖν from ſinging, with a little skin vpon his ſide, againſt the which he rubs the thicke part of his leg, and ſo makes that noiſe, wherewith hee ſo diſturbs the ſleepy hay-makers. When I found this Etymology firſt, I would needes make triall: which I found very true; ſo ſignificant, and wittie were the Grecians at firſt, inuenting names to all things from their nature.

Of fiſhes you ſhall find in Armes the VVhale, the Dolphin, the Salmon, the Trout, Barbel, Turbot, Herring, Roach, Remora Eſcallop ſhels.

Coſm. VVhat meaneth the bearing of Eſcallop ſhels?

Eud. It betokeneth vnitie and friendly loue, for as they cloſe ſo neerely they can hardly be ſeparated, ſo ſhould friendes and true louers: whereupon it is worne in the colours of the knights of the order of Saint *Michael*.

You muſt be very heedful in the blazoning of fiſhes, by reaſon of the variety of their natures.

Of thoſe birds that are born in Armes.

Of all bearings among theſe winged creatures, the Griffon is the moſt ancient, and yet to this day in *Pomerania*, of great eſteeme. But ſince the Ægle hath got the ſoueraignty, and is held for a farre more ho-

nourable bearing, it being the armes of the Empire and of many other kingdomes.

Cosm. I pray what is the reason the Emperour giueth in his Arms an Eagle with two neckes, which is against nature.

End. So is a Lion with two tailes: yet they haue their reason. The cause why it is giuen by the Emperour was this. The kingdome of Romania beeing vnited vnto the Empire gaue an Eagle Sables displaid, and the Emperor giuing the same likewise, vnited them into one, giuing that two necks as you see.

Cosm. This is very pretty and more then I knew before, but is the Eagle of such antiquity among the Romanes?

End. Yes before the time of *Iulius Cæsar*; do you not remember since you were a scholler that verse of *Lucane* writing of the ciuill warres betweene *Cæsar* and *Pompey*,

Signa pares aquilas et pila minantia pilis.

The *Pellican* is more commonly borne with vs here in *England* then in other countries. Other birds that are vsually borne are the Swan, the Rauen, the Cormorant, Heron, Faulcon, Cocke, Pigeon, Lapwing, Swallowes, Martlets, Cornish choughes, Spar-hauke, Larkes with some others. The Spar-hauke Crowned was the Armes of *Attilas* King of the *Hunnes*, and fiue Larkes were found depainted in an olde Troian shield. You must note then that seldome or neuer the female of any thing is giuen in Armes.

Cosm. I remember I think a rule for't in mine Accidence

cidence,not of Armory but of Lillies english rules, where note that the Maſculine gender is more worthy then the Feminine &c.

Eud. Indeed it is the reaſon becauſe the Maſculine gender is the worthieſt. One rule is worthy the obſeruation, that fiſhes birds and diuers beaſts haue beene giuen to bearers for the names ſake, to preſerue it either really or by accident: really or immediately as *Heron* giues the *Heron*, Foxe the foxe heads, which was the coate of Biſhop Foxe, Bullock of Barkſhire the bullocks head, Herring, and Herringham a coate quartered by the Earles of Bedford, the three herrings, Roch the Roches, Troutbeck the three Trouts braced, quartered by the right Worſhipfull and that worthy Gentleman ſo well deſeruing and beloued of his Country Sir *Ralphe Conningsbey* Knight of Northmims in the county of Hertford, *Lucie tres lucios piſces* or three pikes, quartered by the Earles of Northumberland, and the coate of that noble Gentleman Sir *Thomas Lucey* of Warwickſhire knight, *Berrisford* the Beare with infinite the like: ſome haue their names accidentally from the property of the bird or beaſt, or by an Onomatopoea, or alluſion of the voice to the name, as *Terwhit* giues the three Lapwings who in a manner expreſſe the very ſame (neither is it any diſparagement to the bearer, ſince there bee of theſe very Honorable and ancient: and *Chanteur* a French Gentleman very well deſcended who gaue the three Nightingales.

Excellent haue beene the conceipt of ſome Citizens, who wanting Armes, haue coined themſelues

certaine deuiſes as neere as may be alluding to their names, which wee call Rebus. Maſter *Iugge* the printer, (as you may ſee in many of his bookes) tooke to expreſſe his name, a Nightingale ſitting in a buſh with a ſcrole in her mouth, wherein was written *Iugge Iugge Iugge.*

Maſter *Biſhoppe* cauſed to be painted in his glaſſe windowes the picture of a Biſhop in his Rochet, his ſquare cappe on his head, by which was written his Chriſten name *George.*

One *Foxe-craft* cauſed to be painted in his Hall & Parlour a Foxe, counterfeiting himſelfe dead vppon the Ice, among a company of ducks and Goſlings.

Euery ſcholler can ſhew you in the firſt page of his Grammer *Harriſons* name, expreſſed by a Hare ſitting in a ſheafe of Rie, and vpon that the Sunne: al which made *Harriſon.*

One Maſter *Gutteridge* drew for himſelfe a Giant ſtanding in a gutter, and looking ouer the ridge of a houſe, which could not chuſe but make *Gutteridge.*

There was not long ſince a Grocer in London his name I haue quite forgot, but I am ſure for an alluſion thereto he gaue for his Rebus a Sugar loſe ſtanding vpon a flat ſteeple, and I think it was Pauls.

A Church warden who ſhall be nameles, of Saint Martins in the fields, I remember when I was in that pariſh, to expreſſe Saint Martins in the fields cauſed to be engrauen a Martin (a bird like a ſwallow) ſitting vppon a Molehill betweene two trees, which was Saint Martins in the fields. It is there yet to be ſeene, vpon the Communion Cuppe:

Theſe

Theſe and a thouſand the like, if you bee a diligent obſeruer you ſhall finde both in City and Country, eſpecially in Towne halls, Churchwalls, and VVindowes, olde Monaſteries and ſuch places, which many a time and often I haue enquired after as the beſt receipt againſt Melancholy, whereto I am much addicted.

Coſm. I thinke it the beſt Phiſicke you could take, for euen theſe conceipts and paſſages of mirth haue their times and ſeaſons as well as the moſt graue diſcourſes. I remember the Poet *Martiall* ſpeaking to his booke of Epigrams ſaith, there is a time, *Cum te vel rigidi legant Catones.*

But leauing theſe Parerga I pray you proceed vnto thoſe beaſts that are giuen in Armes, and as neere as you can, teach mee what I ought to obſerue in their blazon.

Eud. The beaſts that are borne in Armes are very many, whereof the Lion is eſteemed the moſt noble, and worthieſt bearing: next the Vnicorne, the Hart, the Horſe, the Beare, the Bull, the VVolfe, the Greyhound, the Antelop, the Porceſpine, the Hare the Coney, the Squirrel with many others: which I cannot vpon the ſodaine remember:

Coſm. VVhat muſt I obſerue in the blazon of beaſts, becauſe I take it they are ſomewhat harder then birds to be deſcribed?

Eud. So they are: You ſhall firſt begin with the Lion, who is borne theſe waies, Rampant, Paſſant, Saliant, Seiſant or couchant.

Rampant is ſaid when the Lion is arreared vp in the Scotcheon as it were ready to combat with his enemy

enemy being drawne in this manner: his right fore-foot muſt directly ſtand againſt the dexter point of the Eſcotcheon, Saliant downe Lower.

Saliant is when the Lion is ſporting himſelfe and taking his pleaſure.

Paſſant is drawne as if he were going.

Seiſant is ſitting.

Couchant couching or lying downe cloſe with his head betweene his legges like a dogge.

A Lion is giuen ſometimes but halfe, then you muſt call it a demi-Lion. Sometime but his head only, which is neuer born but ſide-waies, and with one eie, the Leopards heads alwaies with the full face, as in the Armes of Cantelupe with both the eies.

The Elephant is ſeldome borne, yet ſaith *Hierom de Bara*, a Troian Captaine gaue an Elephants Trunk in his ſhield.

Coſm. I neuer heard of any that gaue the Ape.

Eud. Yes the Ape hath beene a very auncient bearing & ſo hath the wild cat, which being *Heriſonne was the auncient Armes of the Kings of Burgundy.

That is leaping at his prey.

Bucks, Goates and the like are ſaid to bee tripping or ſaliant, that is, going or leaping. You ſhall ſay rampant and ſaliant but of thoſe which are *Beſtes du proy*, and thoſe of the bigger ſort.

The heads of birds for the moſt part are giuen erazed, that is, plucked off; of beaſts, *Coupeè* or eraſed, that is cut or pluckt off. You ſhall know them one from the other becauſe the head that is *Coupè* is euen vnderneath; erazed hath three tuftes of feathers, or haire hanging downe. The tongue and nailes of a beaſt are alwaies different from the colour of the

beaſt

beast as if the beast bee of a colour, they are of a mettall, if the beast be of a mettall, they are of a colour: so likewise in birdes, you must say of a beast armed & langued, of a bird membred.

Thus you see I giue you a tast of euery thing. For further knowledge I referre you to those learned bookes that haue lately beene written of Armory, neither do I wish you as *Aulus Gellius* said, *ingurgitare in ista scientia sed tantum delibare*, to know something rather then nothing.

Cosm. It was my desire onely to learn but the first grounds, and as I euer had a desire to haue an insight in all artes and sciences, so more especially in this because nothing more beseemes a Gentleman then the knowledge of Armes.

Eud. You say well, I hope you are not vnmindful of that old prouerb *Chi tutti abbraccia*, and it hath my fault to entertaine too many such guests at once of which I cannot so soone be rid off. For.

Turpius eiicitur quam non admittitur hospes.

Cosm. I pray resolue mee of one thing of which I haue long doubted.

Eud. VVhat's that?

Cosm. Are the same lawes and rules obserued in Armes among other nations, with those which wee haue heere in England?

Eud. Yes doubtlesse, and more strictly: only they differ in some small particulars; as some vse staines as much as colours, some charge their Scotcheons after a strange maner with diaper as the french: some vse round Scotcheons as the Italian, and such like: otherwise tis all one, as you may see by the Armes of euery kingdom.

Cosm. I pray let me request one thing more since you speake of kingdomes, that is, to acquaint mee if your leasure serue, with the Armes of euery kingdome in Christendome: which I thinke are about fiue and twenty.

Eud. Yes if you count those kingdomes in Spaine as Leon, Aragon, Castile, and the rest, I will; but to no end: you are so young a scholler in Heraldry you will scarce vnderstand mee.

Cosm. So I thinke: but these beeing most eminent coates, I shall make and remember them the better, but now I remember me, I haue a paire of tables.

Eud. The first is the Armes of the Emperour of Germanie, which hath vpon it a crowne imperiall (the difference of Crownes I will tell you anone) the Emperour beareth *Or*, an Eagle displaied with two necks membred *Gules*.

The King of the Romanes bare *Or*, an Eagle displaied *Sables*.

The king of Hungary beares barry of eight, *Argent* and *Gules*.

The king of Polonia beares *Gules*, an Eagle displaied, membred and crowned *Or*.

The King of Bohemia beares *Gules*, a Lion double Queue, Armes langued and crowned *Or*.

Arragon beareth *Or*, 4. pales *Gules*.

Sclauonia beareth *Sables* a Cardinals hat *Argent*, stringed and taselled *Or*.

Suetia beareth *Azure* three Crownes *Or*.

Dalmatia beareth *Azure* three kings heads proper crowned *Or*.

Morauia beareth *Azure* an Eagle eschecky, *Or*

and

and *Gules*, membred of the ſame.

Caſtile beareth *Gules*, a Caſtle triple towred *Or*.

France beareth *Azure* three flower delices, *Or*.

England beareth *Gules* three Lions Paſſant, Gardant, Armed and langued *Azure*.

Nauarre beares *Gules*, an Eſcarboucle Accolled and pometted *Or*.

Scotland beareth *Or*, a Lion encloſed with a double treſſure fleurty and counter fleurty *Gules*.

Sicilie beareth party per Salteir, the point and chief, Arragon the other two *Argent*, in each, an Eagle diſplaied *Sable*, membred *Gules*.

Denmarke beareth *Or* Semie de cuers or hartes, *Gules* three Lions paſſant armed and langued of the ſecond (or as ſome will haue it nine Hearts.)

Portugall beareth *Argent* 5. Eſcotcheons *Azure*: charged with fiue plates in ſalteir (in remembrance of fiue deadly wounds a certaine King of Portugall receiued in the field whereof he was cured, or of the fiue wounds of Chriſt which they ſay appeared vnto him) in a border *Gules* ſeuen towers *Or*.

Legion or Leon beareth *Argent* a Lion Rampant Sable crowned *Or*, armed and langued *Gules*.

Ireland beareth *Azure*, an harpe *Or*, (though the anncient coate of Ireland bare the field *Sables* a king ſitting croſſe legged in his throne in his right hand a Scepter *Or*.)

Toledo beareth *Gules* a crowne imperiall *Or*.

Naples beareth *Azure* ſemie flower delices or a lambeaux of foure *Argent*.

Galizia beareth *Azure* ſemi croſſes *fitchées Argent*

gent, a couered cup *Or*.

Granado beares *Argent* a Pomgranat with the ſtalke and leaſes proper.

Norway beares *Gules*, a Lion Rampant *Argent*: crowned *Or*, holding a battell Axe of the ſecond.

I haue thus briefly giuen you the blazon of the coates of al the kingdomes in Chriſtendome. Now becauſe we will not *Altum Sapere*, I will oppoſe you in the blazon of ſome few coates to try your cunning, and to ſee what you haue profited by your maſter: heere is a coate, what ſay you to this?

Coſ. I ſhould blaze it thus. He beares *Azure* a ſtarre *Or* between 3. creſcents *Argent*.

Eud. Very well, you muſt take heede that you take not a ſtarre for a mullet and the contrary, for a mullet is the rowell of a ſpurre, and hath neuer but fiue points; a ſtar hath ſixe and ſome times 8. beſide, the mullet is often pierced of the field and the mullet neuer.

Coſm. Whoſe coate I pray you is this?

Eu. It did belong to the Abbot of Tame, whoſe name was *Thorpe*, and now borne of Maſter *Iohn Thorpe* of the pariſh of Saint *Martins* in the field, my eſpeciall friend, and excellent Geometrician and Surueiour, whom the rather I remember, becauſe he is not onely learned and ingenuous himſelfe, but a furtherer & fauorer

fauorer of all excellency whatsoeuer, of whom our age findeth too few.

Nor must I heere be vnmindfull since now I speake of that great and honourable parish (hauing as many, and as substantiall parishioners in the same as any else beside in England) of the friendship that I haue euer found at the hands of three especially in that parish, to whom aboue all the rest I haue beene most beholden, as well in regard of my selfe in particular, as that they are louers of learning, and all vertue, *viz.* Master *Christopher Collard* (whose sonne my Scholler is now of *Magdalen* Colledge in Oxford) Master *Simon Greene* Purueyor of his Maiesties stable: And lastly the aforenamed Master *Iohn Thorpe* his sonne, to whom I can in words neuer be sufficiently thankfull.

Cosm. Herein you doe wel. There is no vice more hatefull to God and Man, then ingratitude: whereupon it is well said of one.

—— *Gratis seruire libertas.*

Eud. VVell I must now thinke my paines not ill bestowed, for, *est aliquid prodire tenus, si non datur vltra.* I am inuited to dinner heere ouer the way, and I thinke it almost twelue a clocke: wherefore I am constrained abruptly to breake off this discourse which willingly I would haue continued, but Time is moderator betwixt vs, and we can go no further then he permits. If it shal please you to take the pains to walke with me: I know you shall be heartily wel-

come, and the rather, because you are a Scholler.

Cosm. Sir a thousand thankes: I cannot, I haue some businesse with a Dutch Merchant, who hath staied all this fore noone of purpose for me at home, I am to receiue money of him by a bill of Exchange, and I dare not deceiue his expectation.

End. Marry Sir, I pray you take the benefit of so good an opportunitie: Adieu good Sir.

FINIS.

The Author to the Reader.

LEt me intreate thee (Iudicious Reader) to amend either in thy reading, or with thy Penne the faults ensuing, which by reason of my often absence (having had extraordinary businesse) haue escaped the Presse, they are these that follow.

In my Latine verses at the beginning: for *regni qui[illegible]mes Edeni*, read, *regni quis limes Edeni*. Pag. 1. for *Aholia*, r. *Aholi[illegible]*, for Sandscape, r. Landscape. p 47. for. fiue lmes, r. fiue lines. p. 50. for Dutch peers, r. Dutch peeces. p. 56. for Birds of Prag. Birds of praie. p 62. lin. 1. for emission, r. intromission. p. 89. for chermeb, r. chermes. p. 125. r. ποδας ὠκυς Αχιλ. p. 126. for, thos[illegible] Epistles *Homer*, r. those Epithites of *Homer*. p. 129. for *Illiadoes*, r. *Illiados*. p. 130. for the red, r. the rodde. p. 131. for *Zephorus*, r. *Zephyrus*. p. 133. for *illumiò la Sfera* in those verses of *Arioslo*, r. *illumino la Sfera Ibid.* for *vel animal*, r. *nel animal*. p. 140. r. through the faire st streete in Rome. p. 146. r. Tapasian, r. Topazion. p. 151. r. to the Emerald. p. 156. for Iable, r. Iabell. p. 157. for *Neucll*, r. *Neuil*. If Reader thou meetest any where else with the like, let me entreate thee to correct them.

Vale, his fruere, meliora expecta.